



ISCM WORLD NEW MUSIC DAYS 2026

columna infinită

BUCHAREST || MAY 23-31



International Society for Contemporary Music

ISCM WORLD NEW MUSIC DAYS 2026

**columna
infinită**

Bucharest, Romania

23-31 May

Organizers:



MINISTERUL CULTURII

Co-producer:



ISCM Commissions supported by



ernst von siemens
music foundation

Organizing team:

Dan Dediu – Artistic Director | UCMR
Diana Rotaru – Artistic Coordinator | ISCM Romania
Ana Achim – Executive Director | UCMR
Irinel Anghel – Artistic Advisor | ISCM Romania
Alexandru Murariu – Assistant Coordinator | ISCM Romania
Adina Dumitrescu – Artistic Secretary | UCMR
Gabriela Bejan, Vlad Ghinea, George-Ioan Păiș – Editors | UNMB
Dan Bujor – Technical Director | UNMB
Cătălin Crețu – Technical Supervisor | UNMB
Claudiu Roșiu – Sound Engineer | UNMB
Cristina Stancu – Accountant | UCMR

Co-organizer: ARTEXIM

Cristina Uruc – Manager
Iuliana Jugănaru – Deputy General Director
Silviu Ciocanelli – Social Media
Andreea Spînu – Artistic Secretary
Anastacia Buzatu – Logistics
Tudor Pantilimonescu – Logistics
Mihaela Tăut – Media Relations Coordinator / International Press
Bianca Boitan-Rusu – Media Relations Coordinator / National Press
Roxana Voicu – Public Procurement Advisor
Monica Pamparău-Sălăvăștru – Legal Advisor

Visuals:

Graphic design: ordoetchao – Ioana Buraga, Vlad Grigore
Video team: Paradigma Film
Photo: Sorin Antonescu

—— Message from the ISCM President



The International Society for Contemporary Music was co-founded by a group of composers from countries that had fought each other during the First World War following their spending time with each other for four days of contemporary chamber music concerts during the 1922 Salzburg Festival. It was only a few years after the Great War's end and these composers had the quixotic idea that by coming together and listening to recently composed music from different countries, we could develop greater empathy for each other and hopefully a war on that scale would never happen again.

While unfortunately they were wrong about that, the ISCM evolved into a global network of new music focused organizations from nearly 50 countries on all six human-inhabited continents and, under the auspices of the ISCM, there has been a new music festival somewhere in the world every year since 1923 (except, ironically, for most of the years when the Second World War was raging and, more recently, two years during the height of the pandemic). Composers from Romania have been featured on ISCM festivals since 1930 when Hermann Scherchen conducted Marcel Mihalovici's *Fantasie for Orchestra* in Liège, but this inspirational annual event has only taken place once before in Romania, back in 1999, the last ISCM festival before Y2K, so we have been overdue to return here in the new millennium.

While the previous festival in Romania has gone down in the annals of ISCM history as the most overwhelming one ever mounted (201 works by a total of 175 composers were performed in 5 cities over the course of two weeks), this year's offerings spanning concerts across just nine days also promise an extraordinarily ambitious intensive immersion into the music of our time. It is fitting that this year's festival is named in honor of a great sculpture by Constantin Brâncuși which evokes the infinite.

In this extremely challenging year wars are again festering in several parts of the world including a land that shares two borders with this country, with little hope that they will end anytime soon. While it is admittedly a pipe dream to imagine that any piece of music can prevent bombs from falling, it is undeniable that the importance of coming together to share and celebrate our common humanity is now more important than it has ever been.

Frank J. Oteri
ISCM President

Reignite the Fire



There is “a time to tear down and a time to build,” writes Ecclesiastes (Chapter 3:3). At the beginning of the 20th century, there was such a time, for after the monstrosity of the First World War, the sprouts of institutional hope began to appear through the establishment of musical associations that endure to this day. The 1920s saw the emergence of emblematic institutions for contemporary music in several countries, including the Romanian Composers’ Society in 1920, driven by George Enescu, Mihail Jora, and Constantin Brăiloiu, as well as the International Society of Contemporary Music (ISCM) in 1922, initiated by Rudolf Réti and Egon Wellesz.

In the turbulent times after 1945, the Romanian Composers’ Society was dissolved and re-established in 1950 by the communist regime under the name of the Union of Composers and Musicologists of Romania (UCMR). For nearly 40 years, this institution controlled all musical creation in Romania, and after the fall of the Ceaușescu regime in 1989, it underwent an internal reform process within the context of an open and democratic society. At the same time, it integrated the national section of ISCM into its structure. Today, more than a century after its establishment, UCMR constitutes an important professional hub in Romanian society. Its members, composers in all genres and musicologists, contribute in various ways to fulfilling the major role of this union in the cultural and social life of Romania: managing an archive of Romanian music (manuscripts and scores) from the last hundred years, providing critical reflection and validation of new creations, encouraging composition through commissions and acquisitions, promoting members through festivals, symposiums, and publications. At the same time, UCMR is in the process of digitalizing its heritage and expanding its international relations. We hope that the return of the World New Music Days festival to Romania after 27 years, organized by the Union of Composers and Musicologists, will provide a good opportunity to resume contacts between composers, musicologists, and performers from around the world. The global context is noisy and unpredictable. But when has it ever been different? And yet, people came together and continued to create and enjoy their ideas and emotions.

It is said that a great saint found a secret place where he made a fire and prayed to the Lord. After his death, the new leader found the place and said the prayer, but he didn’t know how to light the fire. After half a century, a new leader came. He didn’t know how to light the fire or say the right words, but he knew the place. The leader went there and prayed, as best as he could. A century later, no one remembered the place, how to light the fire, or how to pray. But they told the story. And that was enough.

So we are trying to tell the story of new music again: we have a place – Bucharest –, words from the ancient prayer, and a few sparks from the original fire. However, we also use an image to ignite the storytelling: the symbolic wave towards heights of Constantin Brâncuși’s *Endless Column*. This symbol, resembling a sound wave, shows us the direction – upwards and towards the future – and inspires us to reignite the fire of contemporary music. We have everything we need.

Dan Dediu

Artistic Director, ISCM World New Music Days 2026 Columna Infinită

Composer, President of the Union of Composers and Musicologists of Romania

A snippet of infinity



The 24 events on the program for the 2026 edition of the ISCM World New Music Days in Bucharest are segments taken from a “Column of Sonic Infinity,” which represents the festival’s remarkable history. Launched in 1923, the festival will undoubtedly continue to promote the freshest and most innovative musical ideas, the most inspired manifestations of the infinite human creativity from all corners of the world. Among the composers who have had premieres at World New Music Days over the years are giants such as Béla Bartók, John Cage, György Ligeti, Louis Andriessen, and Sofia Gubaidulina. This year, we have the opportunity to present to the Bucharest public and the almost 60 official delegates from 48 countries and regions 70 international works, selected from 480 submissions (from ISCM Member Sections as well as from independent creators), along with 28 Romanian works, some of which are landmark works, others receiving their world premiere, as well as masterpieces of musical modernism. Thus, the 2026 edition showcases nearly 100 composers who have the chance to make history, leave their mark on the very backbone of music, and take a bite out of infinity.

From May 23 to 31, 2026, their works will be performed and presented to the public by distinguished Romanian musicians – masters of sound and enthusiasts of the New: internationally renowned conductors such as Cristian Măcelaru, Cristian Mandeal, Gabriel Bebeșelea, and Tiberiu Soare; the Orchestra and Soloists of the Bucharest National Opera, the Radio Orchestras (National and Chamber), and the George Enescu Philharmonic Orchestra; the renowned Madrigal – Marin Constantin National Chamber Choir, conducted by Anna Ungureanu, a breeding ground for masterpieces of Romanian vocal music; pioneers of contemporary musical languages and the creative freedom gained in the period following the 1989 Revolution, such as flutist Ion Bogdan Ștefănescu, clarinetist Emil Vișenescu, violinist Diana Moș, pianist Adriana Maier, or the PROFIL Sinfonietta ensemble; the Arcadia and Gaudeamus string quartets; chamber ensembles that constantly stimulate new creations – ATEM (Timișoara) and COULEURS, conducted by Alexandru Murariu (Cluj-Napoca); young virtuosos such as Cătălin Răducanu (cimbalom, piano), the Larson Trio (Andreea Greluș – violin, Cătălina Bordeanu – piano, and Mircea Marian – cello), or Daniel Dascălu (piano); very young performers on the rise and hungry for new experiences – the Pulsar(t) percussion ensemble and the CONCERTO String Orchestra of the National University of Music in Bucharest, conducted by Bogdan Vodă. Joining them are a number of guests who invite the audience to experience something new in this context: experimental vocal performer Irinel Anghel and the jazz-rock band Opening Theory, as well as the Byzantine music choir Psalmodia (conducted by Nicolae Gheorghită), which offers a glimpse into one of the most influential areas of Romanian contemporary music. The program is rounded out by two electronic music concerts and one featuring audiovisual creations.

The festival will feature the world premieres of two works commissioned by the ISCM, with support from the Ernst von Siemens Music Foundation, from the winners of the prestigious ISCM Young Composer Award in 2023 and 2024: Madli Marje Gildemann Sink of Estonia and Samuel Hvozdiák of Slovakia. We eagerly await their performances.

Two remarkable and influential figures in contemporary music, Romanian composer Anatol Vieru and Hungarian composer György Kurtág, will be honored at the musicology symposium organized by New Europe College and coordinated by Valentina Sandu-Dediu: a celebration of a double centennial.

The connection between Brâncuși’s Column – an artist’s eye gazing upward toward the Infinite – and the ISCM – a symbolic platform for freedom of creation and thought – is an oasis of well-being in these turbulent times we are living through. We are honored and delighted to be part of this experience.

Diana Rotaru

President of the ISCM Romanian National Section

ISCM EXECUTIVE COMMITTEE

Frank J. Oteri | President

Rebecca Diependaele | Vice-President

Ol'ga Smetanová | Secretary General

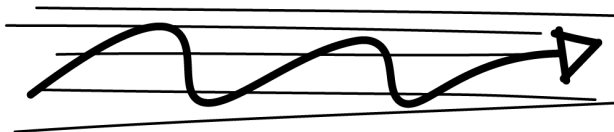
David Pay | Treasurer

Chia-Lin Pan | Member

Magnus Bunnskog | Member

Deborah Keyser | Member

Wolfgang Renzl | Legal Counsel



International Society for Contemporary Music

LIST OF SECTIONS – POTENTIAL VOTERS AT THE GENERAL ASSEMBLY

LIST OF SECTIONS (45)

ISCM – AUSTRALIAN SECTION
ISCM – AUSTRIAN SECTION
ISCM – CANADIAN SECTION
ISCM – CHENGDU SECTION
ISCM – CHILE SCD SECTION
ISCM – CROATIAN SECTION
ISCM – DANISH SECTION
ISCM – ESTONIAN SECTION
ISCM – FAROE ISLANDS SECTION
ISCM – FINNISH SECTION
ISCM – FLEMISH SECTION
ISCM – GERMAN SECTION
ISCM – GOTLAND SECTION
ISCM – GREEK SECTION
ISCM – HONG KONG SECTION
ISCM – HUNGARIAN SECTION
ISCM – ICELANDIC SECTION
ISCM – IRISH SECTION
ISCM – ISRAELI SECTION
ISCM – ITALIAN SECTION
ISCM – JAPANESE SECTION
ISCM – LATVIAN SECTION
ISCM – LITHUANIAN SECTION
ISCM – NANNING SECTION
ISCM – NETHERLANDS SECTION
ISCM – NEW ZEALAND SECTION
ISCM – NORWEGIAN SECTION
ISCM – POLISH SECTION
ISCM – PORTUGUESE SECTION
ISCM – ROMANIAN SECTION
ISCM – SERBIAN SECTION
ISCM – SHANGHAI SECTION
ISCM – SLOVAK SECTION
ISCM – SLOVENIAN SECTION
ISCM – SOUTH AFRICAN SECTION
ISCM – SOUTH KOREAN SECTION
ISCM – SPANISH SECTION
ISCM – SWEDISH SECTION
ISCM – SWISS SECTION
ISCM – TAIPEI SECTION
ISCM – TÜRKIYE SECTION
ISCM – UKRAINE SECTION
ISCM – USA SECTION
ISCM – WALLONIA- BRUSSELS FEDERATION SECTION
ISCM – WELSH SECTION

ISCM FULL ASSOCIATE MEMBERS (14)

Arfa
Ensemble Télémaque
Florida International University
JFC, Japan Federation of Composers
Le Vivier – Musiques Nouvelles
Michigan Technological University
Music Centre Slovakia
Music on Main, Vancouver
Musikagileak
New Music USA
Prague Spring Festival
Scottish Music Centre
Stephen F. Austin State University
Vietnam Contemporary Music Centre

AFFILIATED ASSOCIATE MEMBERS (1) COSIMTE

ALLIED ASSOCIATE MEMBERS (2)
Music Library Association
The Hong Kong Chinese Orchestra

ISCM PAST FESTIVALS

1923 – Salzburg
1924 – Prague–Salzburg
1925 – Prague–Venice
1926 – Zürich
1927 – Frankfurt
1928 – Siena
1929 – Geneva
1930 – Liège–Brussels
1931 – Oxford–London
1932 – Vienna
1933 – Amsterdam
1934 – Florence
1935 – Prague
1936 – Barcelona
1937 – Paris
1938 – London
1939 – Warsaw–Krakow
1941 – New York
1942 – Berkeley, California
1946 – London
1947 – Copenhagen–Lund
1948 – Amsterdam–Scheveningen
1949 – Palermo–Taormina
1950 – Brussels
1951 – Frankfurt
1952 – Salzburg
1953 – Oslo
1954 – Haifa
1955 – Baden–Baden
1956 – Stockholm
1957 – Zürich
1958 – Strasbourg
1959 – Rome
1960 – Cologne
1961 – Vienna
1962 – London
1963 – Amsterdam
1964 – Copenhagen
1965 – Madrid
1966 – Stockholm
1967 – Prague
1968 – Warsaw
1969 – Hamburg
1970 – Basel
1971 – London
1972 – Graz
1973 – Reykjavik
1974 – Netherlands
1975 – Paris
1976 – Boston
1977 – Bonn
1978 – Stockholm–Helsinki
1979 – Athens
1980 – Israel
1981 – Brussels–Ghent
1982 – Graz
1983 – Aarhus
1984 – Toronto–Montreal
1985 – Netherlands
1986 – Budapest
1987 – Cologne–Bonn–Frankfurt
1988 – Hong Kong
1989 – Amsterdam
1990 – Oslo
1991 – Zürich
1992 – Warsaw
1993 – Mexico
1994 – Stockholm
1995 – Essen
1996 – Copenhagen
1997 – Seoul
1998 – Manchester
1999 – Romania–Moldavia
2000 – Luxembourg
2001 – Yokohama
2002 – Hong Kong
2003 – Slovenia
2004 – Switzerland
2005 – Zagreb
2006 – Stuttgart
2007 – Hong Kong
2008 – Vilnius
2009 – Sweden
2010 – Sydney
2011 – Zagreb
2012 – Belgium
2013 – Košice–Bratislava–Vienna
2014 – Wrocław
2015 – Ljubljana
2016 – Tongyeong
2017 – Vancouver
2018 – Beijing
2019 – Tallinn–Tartu
2022 – Auckland–Christchurch
2023 – Johannesburg–Cape Town
2024 – Faroe Islands
2025 – Lisbon–Porto
2026 – Bucharest

www.iscm.org

ISCM WORLD NEW MUSIC DAYS 2026

columna infinită

Concerts | Program

Addresses

National University of Music Bucharest	Str. Știrbei Vodă 33, București
Bucharest National Opera House	Bd. Mihail Kogălniceanu 70-72, București
Mogoșoaia Palace	Str. Valea Parcului 1, Mogoșoaia
ARCUB - Hanul Gabroveni	Str. Lipscani 84-90, București
Cervantes Institute	Bd. Regina Elisabeta 38, București
The Romanian Atheneum	Str. Benjamin Franklin 1-3, București
Radio Hall	Str. General H. M. Berthelot 60-64, București
New Europe College	Str. Plantelor 21, București
Tinerimea Română National Art Center	Str. Johann Gutenberg 19, București
Club CONTROL	Str. Constantin Mille 4, București

*YCA - ISCM Young Composer Award candidate

Saturday May 23rd • 16:00

NATIONAL UNIVERSITY OF MUSIC

Enescu Hall

PULSAR(T) Percussion Ensemble of the National University of Music Bucharest

Coordinator: Sorin Rotaru

Performing: Sara Merișcă, Cristina Toma, Erica Maranciu, Petre Mihăilescu, Rareș Cristea, Tudor Baicu, Sorin Rotaru

Guest: Daniel Dascălu | piano

George Balint (Romania)

Mostly Percussion

Duo-Fantasy for percussion and piano [10']

Yun-Chen Chang (Taiwan) YCA

Towards (homage to Brâncuși) for percussion trio [9']

ISCM Taipei Section

Liviu Dănceanu (Romania)

GAME, Op. 65 for percussion quartet

Nicolae Brânduș (Romania)

Rythmòdia

Concerto for solo percussion [17']

Steve Reich (USA)

Mallet Quartet [16']



The **PULSAR(T)** ensemble is founded on the idea of promoting both the percussion repertoire and the professional training of young musicians. PULSAR(T) offers a diverse stylistic and timbral approach, featuring works by composers from every continent. The ensemble emerged from the need to experience teamwork and to place young percussionists in the role of professional musicians.

Sorin Rotaru has performed in approximately 250 concerts as a soloist, in chamber ensembles, or with orchestras (the Sibiu State Philharmonic, the National Radio Orchestra, the Bucharest National Opera, the Tel Aviv Philharmonic, the Ten-Tors Orchestra UK, etc.). For over 10 years, he was a member of groups such as Game, Profil, and Archaeus. He has performed in Japan, Germany, Denmark, England. He studied under professors Martin Oprsal, Pavel Sumpik, Peter Sadlo, Alexandru Matei, and Ioan Iliuș. He is currently associate professor at UNMB.

Daniel Dascălu has given recitals on stages across Romania (Bucharest, Iași, Brașov, Cluj, Constanța, Sibiu), alongside the philharmonic orchestras of Craiova, Bacău, and Botoșani, as well as on stages in European cities – Vienna (Arnold Schönberg Center, Gesellschaft für Musiktheater), Salzburg (Mozarteum University), Munich (Gasteig Philharmonic), Dresden, Brescia, and Split. He is a graduate of the University of Music and Performing Arts Vienna, where he studied with Martin Hughes and Stefan Mendl. Since 2021, he has been an assistant professor at UNMB.

George Balint (Romania)

Mostly Percussion

Duo-Fantasy for percussion and piano (2005)

Mostly Percussion assigns a wide variety of percussion instruments to be performed by just two musicians (the piano being considered part of the same instrumental category). This creates a certain sense of spectacle, emphasizing the diversity of timbres and the virtuosity of the performers. The ethos expresses energy and vitality in a language that, through its harmonies and rhythmic-melodic patterns, resonates with both the American tradition of jazz music and the Romanian tradition – particularly that of Transylvania – featuring carols, *doinas*, and folk dances. The work was composed and premiered on the inauguration of the George Enescu Library at the University of Pella (Iowa), USA, in March 2005.

Yun-Chen Chang (Taiwan) | ISCM Taipei Section | YCA

Towards (homage to Brâncuși) for percussion trio (2025)

This piece is an homage to Brâncuși's artistic pursuit of the prototype – a continuous movement towards the essential form. The silhouette of Brâncuși's *Endless Column* echoes the rise and fall of a sound wave. The work explores the formation and dissipation of sound through various percussive materials: metal, wood, and skin. It opens with an initial sonic pulse, a metaphor for the earliest spark in the search for an artistic ideal. Throughout its course, ideas are circulated through instruments and gestures, sometimes advancing, sometimes hesitating, as the music portrays the turbulent inner motion of seeking. In its final ascent, the music grows inward and upward, arriving not at resolution, but in a state of quiet readiness for the next pursuit.

Liviu Dănceanu (Romania)

GAME, Op. 65 for percussion quartet (1994)

GAME is a work that has become emblematic for the percussion ensemble at the UNMB. It is a showcase of instrumental theater, combining the concept of “play” with that of a “match,” as the piece also incorporates a kind of athletic demonstration. While in early-20th-century ballet music – Debussy's *Jeux* and Poulenc's *Les iches* – the game of tennis appeared as an exemplar of modernity, renewing the concept of librettos and, by extension, the choreographic vision, now the unfolding of a “match” merges with the musical action itself, determining certain decisions that establish both the sequence of structures and the overall form. (Adrian Rațiu)

Nicolae Brânduș (Romania)

Rhythmòdia

Concerto for solo percussion (1982)

Rhythmòdia was written in 1982 as a study of aksak rhythms and modal structures that develop in irregular beats, on units of 7, 11, 13, 17 and 19 sixteenth notes. It is a very spectacular piece, of a high virtuosity and was performed all over the world.

Steve Reich (USA)

Mallet Quartet (2009)

The Mallet Quartet consists of three movements: fast, slow, fast. In the two fast movements at the beginning and end, the marimbas create a harmonic backdrop that remains fairly static. The marimbas interweave in canon. The vibraphone presents the melodic material first as a solo, then in canon. However, in the central slow movement, the texture transforms into a thinner, more transparent one, with very sparse use of notes. Initially, I worried that this movement might be “too thin,” but I think, in the end, it is the most striking and certainly the least expected part of the piece.

Saturday May 23rd • 18:30

Official opening performance
BUCHAREST NATIONAL OPERA HOUSE

Revoluția/Revolution

Music & libretto by **Adrian Iorgulescu** (Romania)

based on *Conu' Leonida față cu Reacțiunea/Master Leonida*
Faces the Reactionary Movement by I. L. Caragiale [1h]

Cristian Mandeal guest conductor

Soloists and Orchestra of the Bucharest National Opera

Conu' Leonida: **Andrei Petre** | tenor

Efimița: **Sorana Negrea** | mezzo

Safta: **Daniela Cârstea** | soprano

Violin solo: **Theodor Andreescu**

Stage Director: **Alexandru Nagy**

Choreography: **Sandra Mavhima**

Set design: **Andreea Koch**

Video mapping: **Radu Spiridon**

Live video: **Eduard Alexandru Andrei**

Video consultant: **Constantin Simion**

Lighting design: **Alin Popa**

Assistant set designer: **Simona Gruia**

Acting coordinator: **Ștefan Pavel**

Actors: **Taisia Nichiforiuc, Nicu Bulete, Ioana Feodotov,**

Andreea Duța, Ioana Bulgaru, Norbert Bilegan, Ana Panait,

Doru Pătrașcu, Georgia Bajdechi, Andreea Ceașu, Tudor Aron



Over the course of his five-decade career, **Cristian Mandeal** has conducted over 60 world premieres. He is a tireless advocate of George Enescu, programming his music across the globe. He served as principal conductor and general director of the George Enescu Philharmonic Orchestra (1991-2009), artistic director of the Haifa Symphony Orchestra (1999-2002) and the Basque National Orchestra (2001-2008), principal conductor of the Haydn Orchestra of Bolzano and Trento (2000-2003); guest conductor of the Hallé Orchestra in Manchester (2003-2008), the Copenhagen Philharmonic (2006-2013), and the Belgrade Philharmonic Orchestra (2006-2007). Of particular interest is his collaboration with the Romanian Youth Orchestra, which he has nurtured, trained, and conducted regularly since 2008.

Andrei Petre is a graduate of the National University of Music in Bucharest, where he studied under tenor Ionel Voineag, and a recipient of a scholarship from the Internationale OpernWerkstatt-Festival der jungen Stimmen in Switzerland. He has won numerous awards, including the Grand Prize at the Paul Constantinescu National Singing Competition and the Best Young Performer award at the Mariana Nicolescu National Romanian Lied Festival and Competition (2019). He is currently a soloist at the Bucharest National Opera.

Sorana Negrea completed her studies at the National University of Music in Bucharest, in Eleonora Enăchescu's class. She has participated in masterclasses led by Sona Ghazarian, Constantin Zaharia, Eduard Tumagian, Nelly Miricioiu, Christian Badea, Georg Beckmann, Laurie Reviol, Marina Krilovici, and Viorica Cortez. She has given numerous recitals both in Romania and abroad and has collaborated with the Paul Constantinescu Philharmonic in Ploiești, the Botoșani Philharmonic, the Mihail Jora Philharmonic in Bacău, and the Pitești Philharmonic.

Daniela Cârstea completed her studies at the National University of Music in Bucharest, honing her skills in the class of Professor Cristina Șoreanu. She benefited from the guidance of the acclaimed soprano Sanda Șandru and had the opportunity to study with leading figures in the opera world, including Leontina Văduva. Daniela Cârstea is a member of the Children's Comic Opera troupe, and in 2022, she made her debut at the Bucharest National Opera.

Adrian Iorgulescu (Romania)

Revoluția/Revolution (1990)

based on *Conu' Leonida față cu Reacțiunea/Master Leonida Faces the Reactionary Movement*

by I. L. Caragiale

Revoluția is stylistically, but not ethnically, related to the cantata *Moșii*, realized in the early 80s, also based on a text by I. L. Caragiale. Both works stem from my admiration for our great writer and from the strong affinity I feel toward the specific character of local Balkan culture, in all its forms. Overall, the work consists of four major sections: the overture, Act 1, the interlude, and Act 2 (which also includes a concise summary of the main ideas previously presented). The sound-scenic trajectory is the result of applying translative and permutative combinatorial formulas, as well as circular developments, capable of suggesting the characters' imprisonment in a closed space, as well as their detachment from the external, real world.

Beyond the structural, dramaturgical, or narrative aspects of the artistic approach, however, I wish to highlight my explicit intention to bring to the fore, through musical language, the latent or evident references and contexts contained in Caragiale's comedy. Specifically, I am referring to those defining traits – inherited, likely permanent, and enduring – that characterize us and define our psyche, morality, collective mindset, and behaviors, aspects that are particularly evident in the realm of social reactions and relationships.

Completed immediately after the tragic events of 1990, the work emerged as a personal, quasi-spontaneous reaction to the multiple divisions and confusions evident in Romanian society regarding the authenticity of the Revolution, the role of the main actors, the press, and the masses. Finally, it addressed the degree to which ordinary citizens understood the events they had experienced and their current and future consequences.

TRIO LARSON

Performing: **Andreea Greluș** violin
Mircea Marian cello
Cătălina Bordeanu piano

Jessie Leov (New Zealand) YCA
convergency for trio [5']
ISCM Australian Section

Livia Teodorescu-Ciocănea (Romania)
Au Café Momus for violin and piano [11']
ARFA (Romania)

Jongwoo Kim (South Korea)
SAMMUL NORI for violin, cello and piano [9']
ISCM South Korean Section

Myrtó Nizami (Greece) YCA
Gone in No Time for cello [7']
ISCM Greek Section

Đỗ Hoàng Linh (Vietnam)
Horse riding long distances for violin, cello, piano [4']
Vietnam Contemporary Music Centre (VCMC)

Enzhe Zheng (Hong Kong) YCA
Beyond the Sky for ensemble and tape [6']
ISCM Hong Kong Section



Trio Larson was formed in 2020 following collaborations at the National University of Music in Bucharest. Their passion for chamber music and their desire to explore the vast repertoire for piano trio have guided them with great enthusiasm on this musical journey, as they constantly strive to elevate their music to the highest possible level. They have given recitals at the Dinu Lipatti House of Arts in Bucharest, in the Mozartissimo Festival in Brașov, at the opening of the Florescu-Fernandez & Friends chamber music season in Sibiu, as well as during the chamber music concert season at the Suțu Palace in Bucharest. Trio Larson has had the opportunity to perform numerous concerts featuring contemporary music, regularly participating in the Meridian International Festival and collaborating with many well-known composers, such as Dan Dediu, Mikel Urquiza, Adrian Iorgulescu, and others.

Jessie Leov (New Zealand) | ISCM Australian Section | YCA
convergency for trio (2021)

Inspired by an artwork by Aotearoa New Zealand artist Lee Woodman from his 2014 exhibition *Meditations on Hundertwasser*, this piece looks beyond the radiant nature of the image, drawing out a stuttering, bubbling texture found beneath the surface. *convergency* explores the idea of an endless attempt at convergence: unknown forces travelling in infinite motion relentlessly fighting to converge, forcefully rebounding off the empty space between them while never penetrating it.

Livia Teodorescu-Ciocanea (Romania) | ARFA (Romania)
Au Café Momus for violin and piano (2024)

Au Café Momus is a fantasia for violin and piano that evokes the Parisian atmosphere of Puccini's opera *La Bohème*, alluding to the famous café where the opera's characters used to meet. Throughout the contrasting episodes of the piece, fragments of Rodolfo and Musetta's arias appear, transformed and distorted, like flashes woven into the whirlwind of memories. The "bohemian," frivolous, and exuberant character intertwines with echoes of spiritual depth in a free, quasi-cinematic succession of sections.

Jongwoo Kim (South Korea) | ISCM South Korean Section
SAMMUL NORI for violin, cello and piano (2024)

SAMMUL NORI reimagines Korea's traditional Samulnori – a four-percussion ensemble rooted in rural harvest prayers – through the piano trio's intimate lens. By reducing four instruments to three (sammul 三物), the composer explores transformation and ecological urgency. The work channels Samulnori's percussive vitality into contemporary chamber music: rhythmic patterns evoke flowing water, symbolizing the harmony between human activity and natural cycles, while capturing fleeting moments like a Polaroid refracting today's ecological crisis. Nori (놀이) signifies both "play" and artistic fusion. Through dynamic interplay among piano, violin, and cello, the piece bridges Korea's pastoral past with our urgent contemporary need for environmental healing.

Myrtó Nizami (Greece) | ISCM Greek Section | YCA
Gone in No Time for cello (2022)

The piece *Gone in No Time* consists of three sections each expressing a different angle of approaching the concept of rotation and transformation. The elements of the fragmented repetitions which attempt to draw us back to memories and the insistence of the piece on being developed in time are the main conceptual goals. The title and the piece are inspired by the one-act play *That Time* by Samuel Beckett: "not a sound only the old breath and the leaves turning and then suddenly this dust whole place suddenly full of dust when you opened your eyes from floor to ceiling nothing only dust and not a sound only what was it it said come and gone was that it something like that come and gone come and gone no one come and gone in no time gone in no time."

Đỗ Hoàng Linh (Vietnam) | Vietnam Contemporary Music Centre (VCMC)
Horse riding long distances for violin, cello, piano (2025)

The ancients often said, "Long distances reveal a good horse." A horse may appear strong and fast at first, but only when it has to travel a very long distance, overcoming many difficult terrains, will it truly reveal its full endurance and ability. Showing whether it is "good" or not. Part 1: Describe the fast steps and strong neighing of a horse "Gallop" over many difficult terrains shows its endurance and ability, showing that it is a good horse. Part 2: Describe the horse's leisurely moments on a long journey but always looking forward.

Enzhe Zheng (Hong Kong) | ISCM Hong Kong Section | YCA
Beyond the Sky for ensemble and tape (2022)

The inspiration for this composition comes from ancient Chinese Cosmology. Chinese cosmology has gone through three important doctrines: the "Gai Tian Doctrine", which believes that the sky is like a round pot or umbrella on top of the earth; the "Hun Tian Doctrine", which initially believed that the earth floats on water, and later developed to believe that the earth floats in the air; and the "Xuan Ye Doctrine": which believed that all heavenly bodies including distant stars and galaxies are composed of air. The composer incorporates these thoughts on "earth", "water", "air" and "universe" as materials in this composition and uses electronic and ambient sounds as well as acoustic instrumental sounds to create a sense of collision among the "universe", "human" and "nature". The music attempts to express the endless imagination of the universe.

Sunday May 24th • 13:00 & 14:00

MOGOȘOAIA PALACE
Cuhnie/Cookhouse

Electronic Music Concert 1

Octavian Nemescu (Romania)

Natural - Cultural

Music for a mountain top at sunrise, fixed media (1973/1983) [21']

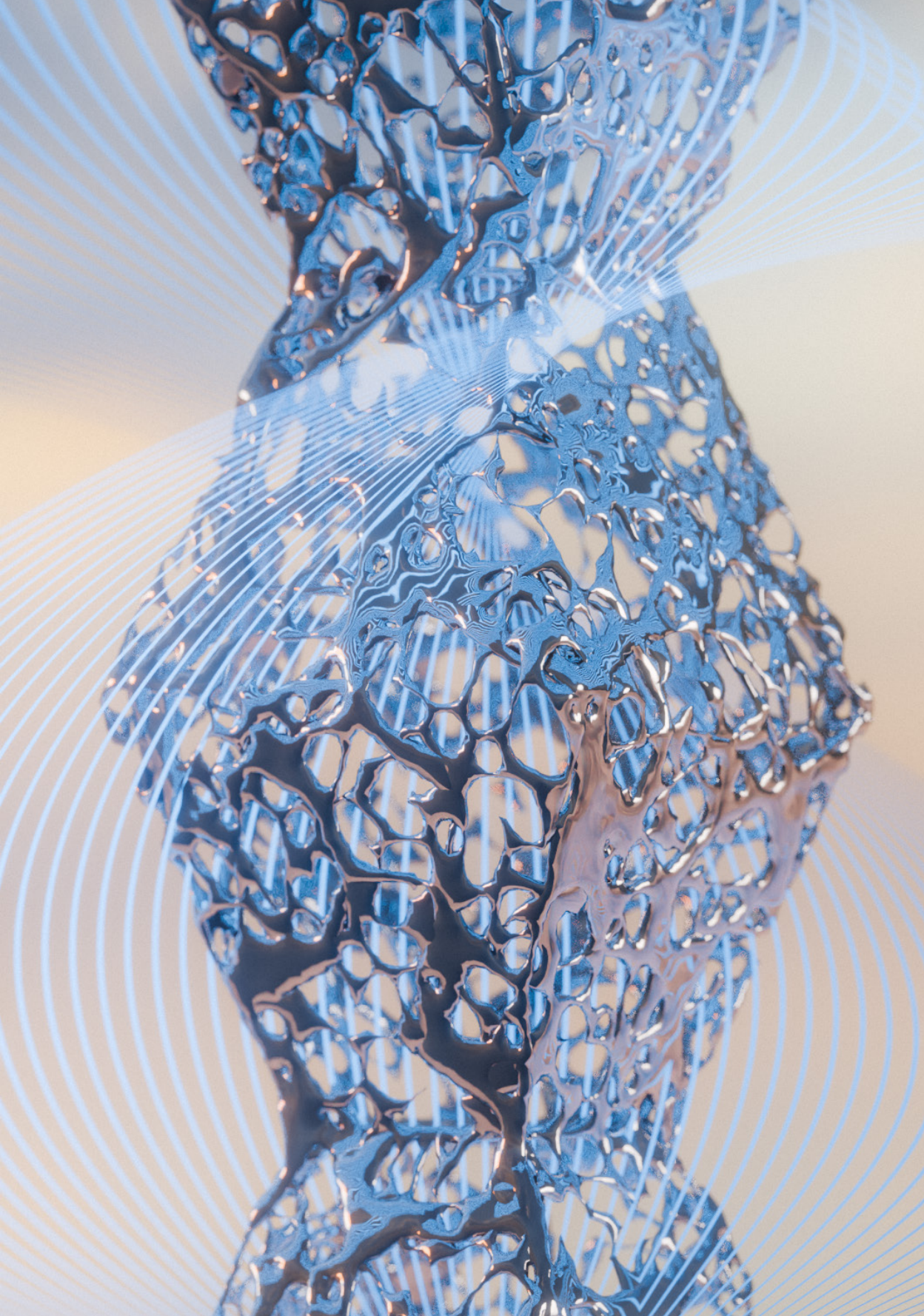
Gradeația

Music for the ambiance of a monastery, fixed media (1982) [27']

Natural - Cultural (1973-1983) is a work of electroacoustic music realized equally in Bucharest and in Belgium, in Ghent, featuring a spectral-archetypal aesthetic. Here is what the composer left as information: "It suggests the Big Bang, the Initial Explosion, the Birth of the Cosmos, the Universe (Galaxies), Nature, the Moments of Creation over the six biblical days, the emergence of acoustic essences belonging to the four existential kingdoms: the mineral, the vegetal, the animal (insects, birds, animals), and the human. *Natural - Cultural* thus takes shape as a true sonic book of the kingdoms, which remains open to this day. This work, in its ideal form, will be diffused across vast spaces (with many loudspeakers), as ambient music, on the summit of a mountain or by the seashore, or inside an astronomical observatory (planetarium), at sunrise or sunset." The work received the prize of the International Confederation for Electroacoustic Music in 1985.

Gradeația was conceived as an electronic fresco for "the ambiance of a monastery." Initially commissioned by the Studio for Electroacoustic Music in Ghent (Belgium) and recorded in 1982, the piece was dedicated by Octavian Nemescu to the Voroneț Monastery in Moldavia, as a reaction against the communist policies of demolishing and relocating churches.





Sunday May 24th • 15:00

MOGOȘOAIA PALACE
Sala Scoarțelor/Tapestry Room

Flute recital

Ion Bogdan Ștefănescu

Heather Hindman (Canada)

Seule. Suite for solo flute: Brace, Revive, Sift, Pith for alto flute [10']

Individual Submission Canada

Carmen Maria Cârneli (Romania)

...une main immense for bass flute [8']

Kolbeinn Bjarnason (Iceland)

Nocturnes for flute [13']

ISCM Icelandic Section

Tomislav Oliver (Croatia)

Mixórdia IV "transmitting" for solo flute [7']

Individual Submission Croatia

Diana Rotaru (Romania)

Solomonarul for alto flute [10']

Tytti Arola (Finland)

Helmi for flute and electronics [8']

ISCM Finnish Section



Ion Bogdan Ștefănescu made his debut as a soloist at the age of 14 on the stage of the Romanian Athenaeum. He studied with Sir James Galway, Alexander Murray, Alain Marion, and Wolfgang Schultz. For over 20 years, he has been the principal flutist of the George Enescu Philharmonic. He is also a soloist with the Banatul Philharmonic in Timișoara and a professor at the National University of Music Bucharest. He maintains a prolific concert career, both as a soloist and as a member of various chamber ensembles, such as Trio Contraste, Profil, the George Enescu Quintet, a flute-harp duo with Ion Ivan Roncea, and a flute-piano duo with pianist Horia Mihail. She has recorded over 40 CDs and has made recordings for the Romanian Radio Society, Deutschlandfunk-Köln, WDR, Société de Musique Contemporaine Lausanne, Bayerische Rundfunk, DRS 2, Hessischer Rundfunk, and Berliner Rundfunk. He is a member of the British Flute Society and the National Flute Association.

Heather Hindman (Canada) | Individual Submission Canada
Seule. Suite for solo flute: *Brace, Revive, Sift, Pith* for alto flute (2024)

Diving deeply into the difficult terrain of losing agency over one's body, *Seule* explores the profoundly personal journey one must navigate when faced with a life-altering injury, chronic disease or disability. From loss to adaptation, frustration to despair, disquietude to silent courage, each piece explores a facet of a kind of forced metamorphosis where the flutist unearths these themes both poetically and viscerally through unique and sometimes absurd technical demands. The suite embodies a quiet, profound grieving for independence, identity, and control, and also hope and humbled resilience. *Seule* is commissioned by flutist Chenoa Anderson.

Carmen Maria Cârneci (Romania)
...une main immense for bass flute (1991)

This music is not a sonic commentary, nor an illustrative "translation into sound" of the poem by Magda Cârneci, from whose final metaphor the piece also derives its title. I did not intend any formal correspondences between the poetic text and the seven musical segments (each complete and self-contained, separated from the next by a deliberately long pause). This music – between euphoria and calm, pathetic and reflective – is accompanied by an imagined silent reading of the poem, a reading that intersects with the quasi-parallel trajectory of the bass flute (zigzagging, virtuosic), and becomes audible only in those moments of "encounter," in forceful words or phrases which, through a proximity of vibration, become absorbed into the music.

Kolbeinn Bjarnason (Iceland) | ISCM Icelandic Section
Nocturnes for flute (2025)

This piece consists of 6 nocturnes and 5 intermezzi, to be played in whatever order. Thus, this music has no pre-determined direction. The piece is mostly quiet with subtle, everchanging nuances which require the player's utmost control over various extended techniques. The performer should find a balance between meditation and action according to her/his character. When writing this piece, I allowed myself to be inspired by music that I had been performing as a flute player over many years, works by composers that I admire: Toshio Hosokawa, Brian Ferneyhough, Doina Rotaru, Mario Lavista and Klaus Huber to name a few.

Tomislav Oliver (Croatia) | Individual Submission Croatia
Mixórdia IV "transmitting" for solo flute (2021)

Mixórdia IV "transmitting" for solo flute is the fourth instalment in my *Mixórdia* cycle, which reflects my obsession with viewing a work of art as an ontological space – a heterotopia where fragments of narratives coexist without a predetermined hierarchy. In this piece, I explore the fragmentation of memory and its recontextualization as intrinsic to human experience, through the modularity of micro-gestures and a departure from traditional approaches to dramaturgy and time. Flute and voice collide and interrupt one another, resulting in a collapse that reveals silence as the only remaining truth of music. *Mixórdia IV* is written in memory of Marko Ruždjak.

Diana Roțaru (Romania)
Solomonarul for alto flute (2018)

In Romanian mythology, the *solomonar* is a shaman-like figure that can control and ride the dragon (*balaur*) with the aid of incantation, a whip and sometimes a small wooden *toaca* (*semantron*). By controlling the dragon and riding it among the clouds, the *solomonar* controls the rain. A ritual dance-mechanism, where lots of percussive effects are used, evolves into a climax that suggests the "start of the rain" that pours and melts into the Earth, giving birth to a final lament-song. This short work is dedicated to the great flutist Mario Caroli. The used text is an old incantation from the Apuseni Mountains.

Tytti Arola (Finland) | ISCM Finnish Section
Helmi for flute and electronics (2024)

Helmi means pearl in Finnish. February is called *helmikuu*, literally "pearl moon". The piece is an ode to love and friendship, dedicated to friends, sisters and lovers. The flute bursts exciting fast passages, snowplow becomes a groovy synth, and the plucking of a piano frame imitates icy particles and pearls. You can hear goodbyes from a lover, squeaky winter boots in a stairwell and the door opening to a city dampened by piles of snow. The work was supported by Kone Foundation and Arts Promotion Centre Finland, and the electronics composed in a residency at Elektronmusikstudion in Stockholm, supported by Nordic Culture Point.

Sunday May 24th • 20:00
ARCUB - Hanul Gabroveni
Main Hall

Arcadia Quartet

Performing: Ana Török, Răsvan Dumitru violin
Traian Boală viola
Zsolt Török cello

Madli Marje Gildemann Sink (Estonia)

Faux Flora [10'] (WP)

ISCM Commission (winner of the 2023 ISCM Young Composer Award)

With the support of the Ernst von Siemens Music Foundation

Charles Peck (USA)

Arcade for string quartet [8']

ISCM USA Section

Satoru Ikeda (Japan)

Dicotyledon for string quartet [11']

ISCM Japanese Section

Adrian Pop (Romania)

Mătasea și metalul/The Silk and the Metal for string quartet [20']



Founded in 2006 at the Gheorghe Dima National Academy of Music in Cluj-Napoca and later becoming graduates of the postgraduate program at the University of Music and Performing Arts in Vienna and alumni of the European Chamber Music Academy, the **Arcadia Quartet** has performed all over the world. In March 2015, the quartet made its debut on BBC Radio 3 with a live broadcast of a concert held at Wigmore Hall, and in April 2015, it was invited to become the quartet-in-residence at the National Art Center Tinerimea Română in Bucharest, where it remains active today. Over the years, the quartet has collaborated with many internationally renowned artists, including Marin Cazacu, Diana Ligeti, Amit Peled, Remus Azoitei, Sarah Chang, Robert Levin, Janos Balint, Seiya Ueno, Lawrence Foster, the Ad libitum Quartet, the ConTempo Quartet, and the Belcea Quartet.

Madli Marje Gildemann Sink (Estonia)

Faux Flora (2026, WP)

ISCM Commission (winner of the 2023 ISCM Young Composer Award)

With the support of the Ernst von Siemens Music Foundation

The string quartet nr. 2, titled *Faux Flora*, is inspired by the *Neo Botanica* – an atlas of artificially generated flora. It focuses on the neobotany phenomenon – a movement that connects botanical art with digital technology. In this case, I have chosen three works from two different artists and dedicated each movement of the string quartet to these three selected works. Two of these artworks are flowers and the third one a tree – all of them being hybrids of flora that never existed and that have in some cases developed into completely new species. As a result, the line between real and imagined becomes blurry. The first two movements (*Stellaris Radiala* and *Lunaris Ignis*) are musical impressions of works by Luca Bogoni and the third and final movement is based on the *Sinuiflora Absurdica* sculpture by Auréce Vettier.

Charles Peck (USA) | ISCM USA Section

Arcade for string quartet (2021)

This quartet is inspired by the overwhelming sensory experience of an arcade – the barrage of neon lights, the competing array of music and sound effects, and the persistent mechanical crunch of buttons. Musically, this hyperactivity is realized with a frenetically paced harmonic rhythm, where the chords often change every sixteenth note, and an intense style of bowing, where the musicians double the number of bow strokes in already fast sections. The piece also mimics the formal structure of gameplay, where levels are failed and must be replayed. After the first time through, the quartet refines the opening material and discovers new pathways, taking the listener to new levels.

Satoru Ikeda (Japan) | ISCM Japanese Section

Dicotyledon for string quartet (2020/2024)

This quartet is a revision of Ikeda's unpublished work, a string trio for two violins and cello (2020). The cello acts as an axis, and the lines grow symmetrically like veins in a leaf. In addition, the world's drastic changes since 2020 seem to have affected the internal foundation of the work.

Adrian Pop (Romania)

Mătasea și metalul/The Silk and the Metal for string quartet (2011/2013)

Silk and Metal is the title chosen by the refined translator Aurel Covaci for a selection of love poems (previously unpublished) by one of the most appreciated authors of the genre, the Chilean poet Pablo Neruda. The metaphors of “silk” and “metal” appear as a sublimation of the antagonism, and at the same time the complementarity, between the masculine and the feminine. Freed from the verses read long ago, in youth, filtered through distance and reflection, these metaphors become a way of interpreting the contrasts between primary musical states and the modes of synthesizing them. The combativeness and impetuosity, the elaboration, the demiurgic and spiritual effort, as marks of the masculine, intertwine with softness and warmth, lyricism, sensuality, and the mystery of the feminine. The temporal distance from which this re-frequentation of the work's generative core unfolds adds to the quartet the character of an introspective meditation.

Clarinet & Piano Recital

Emil Vişenescu clarinet
Adriana Maier piano

Ştefan Niculescu (Romania)
Duplum for clarinet and piano [8']

Cristian Morales Ossio (Chile)
Draft for Extinct Birds for clarinet contrabass [5']
ISCM Chile SCD Section

Matic Romih (Slovenia) YCA
Transcendence for clarinet in Bb [3']
ISCM Slovenian Section

Ulpiu Vlad (Romania)
Gladiole-n rezonanță/Gladiolas in resonance for clarinet, piano and tape [9'] (WP)

Lina Järnegard (Sweden)
Inside Voices for clarinet and electronics [7']
ISCM Swedish Section

Tiberiu Olah (Romania)
Sonata for clarinet solo *Pasărea Măiastră/The Magic Bird* [7']

Petra Stump-Linshalm (Austria)
Touching Sound for clarinet and piano [10']
ISCM Austrian Section



Emil Vişenescu is one of Romania's most acclaimed clarinet players. He graduated from the National University of Music Bucharest and has been a member of the George Enescu Philharmonic Orchestra. Since 2014, he has been an associate professor at UNMB. Throughout his career, he has performed at numerous festivals and on major stages, both in Romania and abroad. Emil Vişenescu is the founder of the Clarino project, an ensemble of clarinet students from UNMB, whose goal is to promote them on concert stages in Romania and abroad, a laboratory where young musicians hone their musical talent and develop their personalities.

Adriana Maier has worked with two leading figures in Romanian piano performance, Aurora Ienei and Dan Grigore. She is a laureate of numerous national and international competitions: Concertino – Prague (1988), E. Flipse – Rotterdam (1994), I. Perlea – Slobozia (1993, 1998, 2000), M. Jora – Bucharest (1997). She has participated in national and international festivals, including the George Enescu Festival, Warsaw Autumn, Rumänische Kulturstage Berlin, Culturescapes Romania Switzerland, Intersonanzen – Brandenburg Festival of New Music Potsdam, etc. She is a member of the Profil and SonoMania ensembles and maintains a prolific concert schedule, performing works across all genres, from Baroque to contemporary. She is currently an associate professor at UNMB.

Ştefan Niculescu (Romania)

Duplum for clarinet and piano (1982)

Although written for two voices, the music itself expresses an aspiration toward synchrony. The individual tempos evolve, modulating over time, to allow the convergence of intentions – synchrony, a union – after which they will gradually part ways again. The music, and by extension the idea, unfolds with the clarity and tranquillity that this classical (mature) spirit imparts. But beyond the balance between idea and structure lies the unsettling ineffable – perhaps precisely in the evocative nuance of the musical formula which, expressed by each voice individually, attempts and succeeds at uniting itself in the unison of a general, gentler will, even more powerful. (Myriam Marbe)

Cristian Morales Ossio (Chile) | ISCM Chile SCD Section

Draft for Extinct Birds for clarinet contrabass (2018)

My piece may be a good example of capturing energies and expression from performers, as an embodiment resulting from creative collaboration based on notated/orally “described” improvisations. The collaborative process was developed with clarinetist Álvaro Zegers in 2017. This consisted of several sessions of imaginative explorations upon the double Bb Bass Clarinet in which I improvised different drafts and sketches which were shared with Álvaro to communicate the kind of gestures I was looking for. Then he played them, and I recorded every single fragment. Unfortunately, the one that Álvaro called “little birds” was lost somewhere on my hard drive, and that is the origin of the title. However, I kept the sketch, and my colleague could recreate most of the original experience. The piece was premiered by Álvaro on 16 June 2017 at Studio Raspail in Paris, and the recording of this concert was used as the basis to write a fully notated score that mostly respects durations, dynamics, fingerings, and other techniques that Álvaro used for the definitive version.

Matic Romih (Slovenia) | ISCM Slovenian Section | YCA

Transcendence for clarinet in Bb (2020)

Transcendence represents the ability to rise above the current state of human consciousness and ascend to a higher level – beyond the boundaries of the known. This transition may be driven by meditation, spiritual deepening, or the strengthening of one's relationships with others and with oneself. The passage between reality and higher consciousness serves as the central musical material of this composition for clarinet, which – through both conventional and unconventional playing techniques – unfolds a soundscape where the colors and sonorities of both worlds intertwine.

Ulpiu Vlad (Romania)

Gladiole-n rezonanță/Gladiolas in resonance for clarinet, piano and tape (2026, WP)

The piece proposes a sonic path of successive accumulations and de-tensions, suggesting a free, varied architectural conception with differentiated dynamics and textural density. As the discourse unfolds, musical tension increases, bringing into focus the first points of culmination, achieved through intensification of dynamics, extension of registers, and the superimposition of several distinct sound planes. The alternation between cantabile passages, with moments of relative relaxation, and virtuosic sections stands out, as a kind of confrontation between impulse and reflection, together with the extension brought about by the electroacoustic medium, which amplifies and shapes the sonic space without disturbing the balance of the musical discourse. The ending brings a sense of homogeneity, leaving the impression of a broad, sustained breath in which each moment finds its place, and in which form becomes the expression of an inner experience.

Lina Järnegard (Sweden) | ISCM Swedish Section

Inside Voices for clarinet and electronics (2025)

The work is part of an ongoing series of works I call *Voices*, whose focus is to experiment with method and material by linking the works together at different levels. Within the series, a cyclical process takes place where the musical material in each work is transformed and given a new shape into the next work. The creation of one work is dependent on another work and together the series of works creates a kind of musical ecosystem of its own. New instrument combinations are an important part of the series' development. The first piece, *Voices*, is written for solo violin (2023). *Inside Voices* from 2025 is work number two. The third, *Voices II*, is written for violin and clarinet and will be premiered in 2026. The electronic part in *Inside Voices* consists of recordings of playing techniques from inside a piano and is composed in such a way that with minor adjustments it could be performed by a pianist.

Tiberiu Olah (Romania)

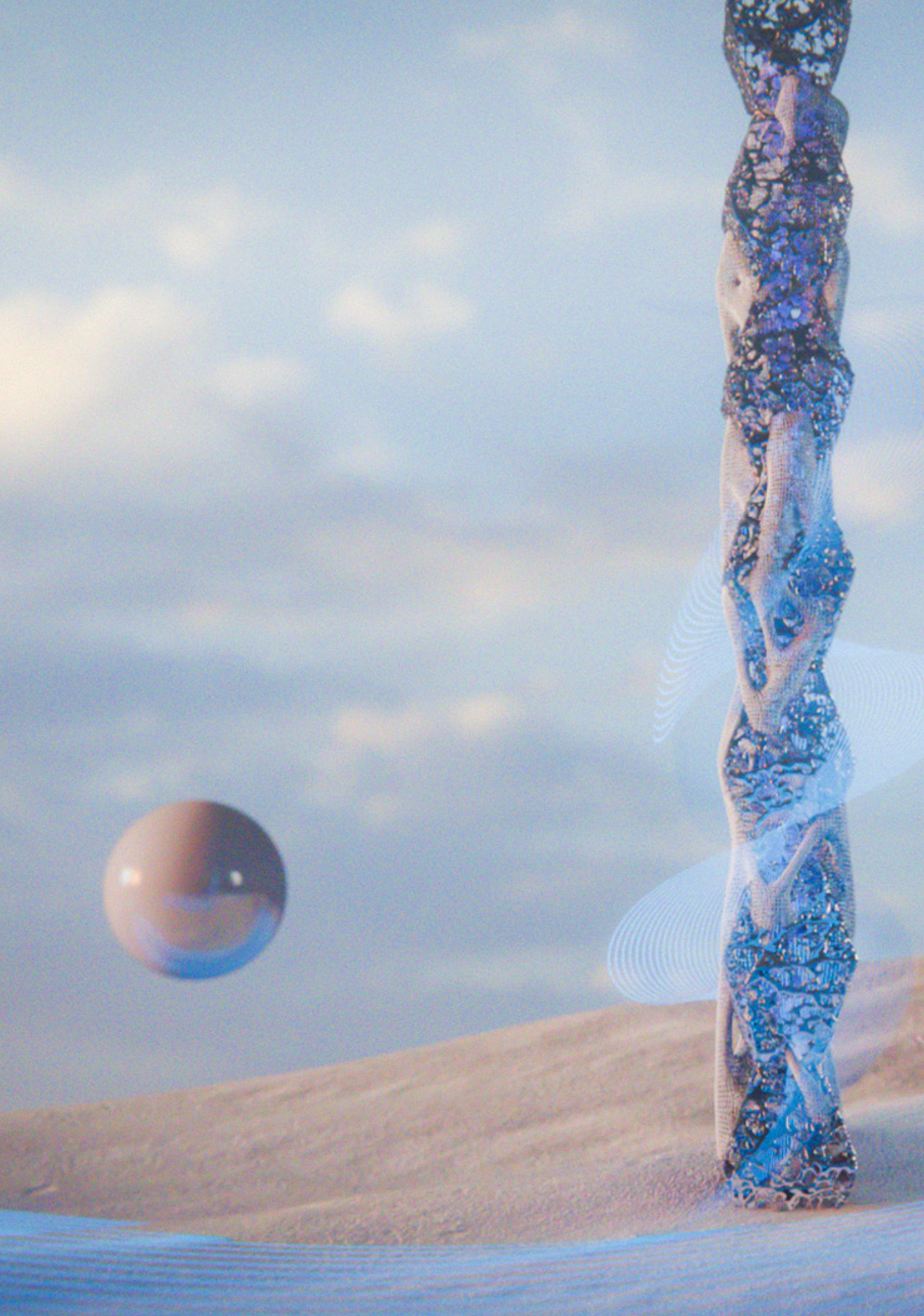
Sonata for clarinet solo *Pasărea Măiastră/The Magic Bird* (1963)

The Sonata was conceived by Olah as a part of a 5-work cycle inspired by Constantin Brâncuși's sculpture and which includes *Coloana infinită [The Endless Column]* (1962), *Spațiu și ritm [Space and Rhythm]* (1964), *Poarta sărutului [The Gate of the Kiss]* (1965) and *Masa tăcerii [The Table of Silence]* (1968). Later subtitled *Pasărea măiastră*, the work, exploiting monody to the fullest, explores the idea of flight. One attribute of Olah's oeuvre is the tireless dialectics of the opposites (of Beethovenian roots) coordinated by a consummate sense of time. Whether intuitively or deliberately, a tendency to unification the sculptor himself aspired to is also present in this work, the very flight representing a synthesis of opposites (kinetic effort – hovering). (Olguța Lupu)

Petra Stump-Linshalm (Austria) | ISCM Austrian Section

Touching Sound for clarinet and piano (2020)

Gerold Angerer doesn't just build clarinets, he instils a soul into them. With a bounty of sensitivity and experience to call upon, he responds to the wishes and peculiarities of each and every musician and thus creates unique instruments which are full of character. While adhering to the meticulous workmanship that characterizes his masterpieces, he is constantly striving for innovative and ingenious designs. Loving details not only characterize his instruments but personalize them. Gerold Angerer's instruments provide a wide range of timbres and an excellent feel, thus making it easy for clarinetists to find their own voice. Material becomes sound, touching sound. *Touching Sound* is dedicated to Gerold Angerer and his clarinets.



Cimbalom & Piano Recital

Cătălin Răducanu cimbalom, piano

Cătălin Crețu live electronics

Cristian Bence-Muk (Romania)

Head or tail/Cap sau pajură for solo cimbalom [6'] (WP)

Michael Hannan (Australia)

Reaching for the stars for piano [7']

Individual Submission Australia

Daniel Moreira (Portugal)

Curta-metragem n° 2 (Brumas de outono) for cimbalom [9']

ISCM Portuguese Section

Paul Pankert (Belgium)

Partita Ritardata for piano and live electronics [15']

ISCM Wallonia-Brussels Federation Section



Cătălin Răducanu has won numerous national and international competitions, giving him the opportunity to perform solo recitals in Hungary, France, and Italy. He has participated in masterclasses led by Gabriel Amiraș, Cristian Beldi, Imre Rohmann, Tunde Kurucz, and many others. He is a versatile performer who, in addition to his solo and chamber music engagements, brings artistic projects to life as a pianist and cimbalom improviser in solo, duo, or larger musical ensembles. Since 2022, he has been the pianist of the Violoncellissimo ensemble led by Marin Cazacu, and since 2023, he has been the protagonist of the artistic project *One Artist, One Piano, and One Cimbalom*, in which he performs three musical styles: classical, jazz, and folk. He is currently an assistant professor at UNMB.

Cătălin Crețu studied at the Faculty of Electromechanical Machinery and Installations at the Technical University of Petroșani, the Faculty of Music at the West University of Timișoara, and the National University of Music in Bucharest, specializing in Music Education and Composition. He continued his studies in sound art at the Hochschule für Musik und Theater Hamburg, then earned a doctorate in music from the National University of Music in Bucharest. He has a prolific body of work, including chamber music, choral music, symphonic works, electronic music, computer-assisted music, interactive multimedia works, and more. Since 2008, he has been a researcher at the Center for Electroacoustic Music and Multimedia and a faculty member at UNMB.

Cristian Bence-Muk (Romania)

Head or tail/Cap sau pajură for solo cimbalom (2026, WP)

Head or Tail for cimbalom is a homage to the composer György Kurtág on his 100th birthday, considering his frequent use of this instrument in his oeuvre. The work draws on a five-note intonational nucleus from the very opening of *Tre pezzi*, which it employs permutationally, combined with another chromatic tetrachord conceived partially “in mirror” relative to the borrowed pitches, as the foundation of a scale that ultimately encompasses all the notes of the third transposition of the 7th mode theorized by Olivier Messiaen. The title alludes to the various choices the performer makes throughout, flipping a coin to select one of the segmentation linkage solutions explicitly provided in the score.

Michael Hannan (Australia) | Individual Submission Australia

Reaching for the stars for piano (2025)

Reaching for the stars for piano is a response to *Columna Infinită*: an admiration of its conception and construction, a reaction to the politically motivated attempt by the Soviet regime to destroy it, and an affirmation of the eventual triumph of its restoration. The work is in two main sections. The first references the upward motion of Brâncuși’s sculptural concept, and the repetition idea of the octahedral modules. Like many of my works, this section also includes several episodes of birdsong. I am imagining birds flying around and up the column and extending its trajectory into the heavens. The second section is composed around a two-note ostinato, a simple ground bass, that I think of as representing the platforms upon which Brâncuși grounded his works. The melodic, rhythmic and harmonic invention around this platform is flamboyant and liberated. A short coda, brings back the rising motion of the first section motif, extending it from the lowest to the highest regions of the piano’s range.

Daniel Moreira (Portugal) | ISCM Portuguese Section

Curta-metragem n° 2 (Brumas de outono) for cimbalom (2025)

I wrote *Curta-metragem (Brumas de outono)* at the request of percussionist Manuel Campos, who is the first musician in Portugal to specialise in the cimbalom. Originally from Hungary, the instrument is more commonly found in Central and Eastern Europe, where composers – most notably György Kurtág – have written for it with remarkable artistry. This work aims to contribute to the still-limited cimbalom repertoire in Portugal. It is part of a cycle of solo pieces, all titled *Curta-metragem (Short Film)*, each inspired by a specific silent film. This piece takes its cue from *Brumes d’Automne* (1929) by Dimitri Kirsanoff, evoking the film’s melancholic, impressionist atmosphere, in which a woman’s emotional turmoil is associated with autumnal imagery such as rain, shadows, and mist.

Paul Pankert (Belgium) | ISCM Wallonia-Brussels Federation Section

Partita Ritardata for piano and live electronics (2021)

For a long time, in addition to contemporary music, I have also been intensively involved with Baroque music, especially the Italian and German violin music of the late 17th and early 18th centuries. It is therefore not surprising that the formal structures of this epoch are also reflected in my compositions. Thus, the movements of this Partita show their typical characteristics. After the free Preludio, the Allemande is in strict 4/4 time. The Courante in which the sounds “run after” each other is followed by a slow Sarabande in 3/4 time with its typical accentuation on the first and second beat. A dance-like gigue forms the conclusion. The term “ritardata” refers to the electronic delay effect that runs through the entire piece in very different variations and is an essential part of the composition. Through subtle varying transpositions of these electronically delayed sounds, the piano here acquires a microtonal component.

Monday May 25th • 20:00
ARCUB - Hanul Gabroveni
Main Hall

Audio-Video Concert & Performance

Paweł Hendrich (Poland)
Tenebrilis for fixed media [4']
Video: Barnaba Mikułowski
ISCM Polish Section

Louise Harris (United Kingdom)
Eira for fixed media [4']
Scottish Music Centre

Fred Szymanski (USA)
TOR for fixed media [7']

Irinel Anghel (Romania)
Nepterra™ - The Advertisement That Forgot to Stay Inside [15'] (WP)
Video: Alexandru Claudiu Maxim
Performance: Irinel Anghel



Pawel Hendrich (Poland) | ISCM Polish Section

Tenebrilis for fixed media (2025)

Video: Barnaba Mikułowski

Tenebrilis explores darkness as a living element: an immersive audio-video meditation where luminous forms of consciousness attempt to crystallize beneath a torrential flow of data. The work juxtaposes structured sonic gestures with dissolving textures and visual motifs that oscillate between shadow and light, evoking tension, evanescence and the fragile persistence of thought in an age of information overload.

Louise Harris (United Kingdom) | Scottish Music Centre

Eira for fixed media (2025)

Eira is an Expanded Audiovisual Format (EAF) work for fulldome projection and multichannel audio. The shape of the work is derived from data charting the loss of global glacier mass since 1945. The work is palindromic, showing the initial contraction of glacial mass over the past 80 years, before showing the process in reverse as a call to try to combat the extraordinary damage done to our natural world in such a short space of time. The composition is a combination of direct data audiovisualisation of glacial mass loss, alongside composed sonification using recordings of glacial calving and field recordings from rivers and streams in northern Scotland.

Fred Szymanski (USA)

TOR for fixed media (2022)

TOR explores the interplay of sound and image through the unfolding and scaling of a force field that revolves around a zero-dimensional iterated nonlinear-function system. The visual component is coupled with a soundtrack that encompasses a multiplicity of time scales within a network of interactions at the micro-level of sonic design. This 3-screen version of *TOR* is derived from the original immersive video, commissioned by Naut Human for the RecombinantMedia Labs' Cinechamber (San Francisco). *TOR* premiered at the IRCAM Forum Concerts hosted by New York University at The Garage (Brooklyn) in late 2022. The European premiere took place at the ArteScienza Festival, Goethe Institute (Rome), in September 2023. *TOR* was featured in the Apparitions Program at the Matera International Multimedia Festival (MA/IN) in November 2023.

Irinel Anghel (Romania)

Nepterra™ - The Advertisement That Forgot to Stay Inside (2025, WP)

Music & live performance: Irinel Anghel

Video: Alexandru Claudiu Maxim

Nepterra™ is a speculative art project that imagines a hybrid planet formed from the fusion of Neptune and Earth, introduced through the familiar language of advertising. Conceptually, the project draws on Olaf Stapledon's *Last and First Men*, particularly the chapter *Neptune*. *Nepterra* can be understood as a similar late-stage world. A promotional video invites the public to "travel" to this new planet, presenting it as a destination that is both praised and criticized. The advertisement, however, does not remain confined to the screen. It leaks. Throughout the event, the video is interrupted by live, mini-performances. These interruptions operate as second-order advertisements that no longer promote a product, a service, or even a destination, but instead advertise the continued functioning of advertising itself.

Gaudeamus Quartet Filarmonica Braşov®

Performing: **Sebastian Tegzeşiu, Raluca Irimia** violin
Adrian Vasile viola
Mircea Marian cello

Mark Micchelli (USA) YCA
A Difference of Sixty-Eight Days for string quartet [11']
Individual Submission USA

Aurel Stroe (Romania)
W. A. Mozart - Sound introspections
Six short pieces for string trio [10']

James Lowrie (Canada)
On Endless Hold for string quartet [8']
Individual Submission Canada

Núria Giménez Comas (Spain/France)
Lluor. Désir d'étoiles for violin and cello [11']
ISCM Spanish Section

Songfeng Tian (China) YCA
Winter solstice for string quartet [6']
Individual Submission China



Founded in 1987 in Iaşi, where its founding members received guidance from the Voces Quartet, the **Gaudeamus Quartet Filarmonica Braşov®** is one of the most active chamber ensembles in the country and has been part of the Braşov Philharmonic since 1988. It has maintained a rich schedule of performances since its inception, giving numerous concerts throughout the country, as well as in France, Italy, England, Germany, Spain, Hungary, Croatia, Poland, and Japan. Demonstrating a distinctive homogeneity of sound, an exceptional ability to convey the meaning of the music, and remarkable stylistic versatility, the ensemble tackles a vast repertoire, with a special emphasis on contemporary Romanian music. (source: Musical Society).

Since 2025, the group has adopted a new lineup: Sebastian Tegzeşiu (first violin), Raluca Irimia (second violin), Adrian Vasile (viola), and Mircea Marian (cello).

Mark Micchelli (USA) | Individual Submission USA | YCA
A Difference of Sixty-Eight Days for string quartet (2021)

The start of the pandemic was a scary time, but I remember hope. If we stayed in our bubbles, wore masks, and maintained social distancing, then we'd make it through. For me, it took sixty-eight days for reality to set in (about when Trump recommended injecting bleach). This is a piece about those two days: one of unpredictable chaos, one of utter hopelessness. And while the memory of the pandemic has largely faded, the societal dysfunction it revealed has only intensified. I still find myself vacillating between these two feelings whenever I can bear to reach for the news. Perhaps you do too.

Aurel Stroe (Romania)

W. A. Mozart – Sound introspections

Six short pieces for string trio (1994)

Starting from a famous fragment from Symphony no. 40 by Mozart, namely the beginning of the development of the fourth movement, which various analysts have considered a sample of the prefiguration of dodecaphonicism, Aurel Stroe transforms it into a source of compositional material for a string trio, composed in 1994 at the request of the musicologist and professor Francisc László, for a concert of the Romanian Mozart Society in Cluj-Napoca. The work is a gem of chamber music that contains several layers of meaning: it is a homage to Mozart; then it is an example of modern variational commentary, realised with postmodern, metastylistic means; beyond that, it is a series of miniature studies on an excerpt of traditional musical material; finally, it is a living compositional vision, transforming both the content and the meaning of the starting point, metamorphosing it and giving it a new, fresh dimension. (Dan Dediu)

James Lowrie (Canada) | Individual Submission Canada

On Endless Hold for string quartet (2020)

On Endless Hold is about two kinds of hold music. The first: music that plays when placed on hold with a corporation or government entity (like soft jazz, a Mozart-y string quartet, or new-age electronica). The second kind is a style of experimental music I quite enjoy – long held chords and harmonies distorting and suspending the sense of time and direction. In *On Endless Hold* these two styles are tied together with slow glissandi between pitches, like a psychedelic perspective shift. Hold music (first definition) can be an aesthetic tax that medicalized people bear as an extra burden. Do you have a chronic condition? Not only will hospitals not initiate contact or answer emails, but they'll also make you listen to some grating saxophone riff over and over again for an hour before randomly the line goes dead and it's back to square one. I suspect this experience is shared by almost everyone in one way or another. *On Endless Hold* can be considered a psychic rehabilitation of hold music, making it into something a little more experimental, and dare I say enjoyable.

Núria Giménez Comas (Spain/France) | ISCM Spanish Section

Lluor. Désir d'étoiles for violin and cello (2024)

Lluor has been imagined framed between two of Mompou's songs – *El noi de la mare* and *El Rossinyol* – traditional Catalan songs, thus evoking my childhood. The references to these Mompou pieces are very subtle and truly hidden, as is the small ending reference to the harmony-melody of *cante jondo* (in quarter tones). "Lluor" in Catalan means ray, or brightness and follows my other pieces on light. The piece begins with work on the spectrum, followed by a more rhythmic section, with brief motifs and short passages remembering dances and souvenirs. This quickly disappears in a descent that leads to the final part, where the distant singing echo of the *cante jondo* returns.

Songfeng Tian (China) | Individual Submission China | YCA

Winter solstice for string quartet (2021)

Winter solstice was inspired by December 22, 2019 – the winter solstice of that year. In my hometown, this day is celebrated with family gathered around a table of dumplings. Having been abroad for three years, I was filled with deep nostalgia. I sought to capture the warmth, festivity, and dance-like spirit of this tradition. Rhythm forms the soul of the work. The cello serves as the rhythmic foundation (during rehearsals, the cellist jokingly called it a "mini cello concerto.") Colors and textures are woven upon this rhythmic bedrock. Even in the lyrical middle section, where long melodic lines evolve, the cello remains steadfast, grounding the piece's energy. This interplay of rhythm, accent, and timbre forms the essence of *Winter solstice*, blending personal memory with vibrant musical expression.

ATEM Ensemble

Performing: **Bogdan Preda** flute
Cristian Miclea clarinet
Cristina Mălăncioiu violin
Darius Tereu cello
Lucas Kohl piano

Artistic Director: **Gabriel Mălăncioiu**
Guest: **Gabriel Almași** (electronics)

Gabriel Almași (Romania)

Structural variations in domestic mechanisms. Case study 1: The Hinge [6']

Anna Pidgorna (Canada)

The Stockhausen Menagerie for flute and clarinet [9']

ISCM Canadian Section

Călin Ioachimescu (Romania)

Tetrachords for flute, violin, cello and piano [10']

Aleksandra Bajde (Slovenia)

A Clockwork Duo for violin and violoncello [6']

ISCM Slovenian Section

Ida Lundén (Sweden)

Tyskamossarnas sugluft for ensemble [12']

ISCM Gotland Section

Asher Lurie (USA)

Time Breach 807B for ensemble [6']

Stephen F. Austin State University



The **ATEM Ensemble** was founded in 2013 with the primary goal of promoting the modern and contemporary musical repertoire in various chamber music configurations. Throughout its history, the ensemble has collaborated with renowned musicians such as Alexandra Guțu, Sorin Petrescu, Matei Ioachimescu, and Martin Wistinghausen. The ensemble has performed at the most important festivals dedicated to new music in Romania, as well as internationally, participating in events such as the Expresiones Contemporáneas International Festival (Mexico), the Parma Live Stage series (USA), and the Musica Femina project (Germany). Furthermore, the ATEM ensemble has premiered numerous works by Romanian and foreign composers, actively contributing to the promotion of contemporary music.

Gabriel Almași (Romania)

Structural variations in domestic mechanisms. Case study 1: The Hinge (2025)

The work explores the sonorities generated by a domestic and functional gesture – the opening of a door – treating them as the foundational material for a series of nine variations. Starting from a direct recording of a door's creak, the piece develops and transforms two essential sound gestures: the glissando and the rhythmic pulse. The variations are delimited by vocal interventions generated by artificial intelligence, which expose the work's form like an analyst and guide the listener toward what follows. Along the way, the initial material is gradually transferred to the ensemble, where it takes on increasingly dense, fragmented, and energetic forms, culminating in a repetitive toccata and a final section of sonic dissolution. The work proposes a timbral and formal exploration of an everyday sound object, transformed into a broad and stratified expressive journey.

Anna Pidgorna (Canada) | ISCM Canadian Section

The Stockhausen Menagerie for flute and clarinet (2022)

The Stockhausen Menagerie is a collection of miniatures drawing on phrases from Karkheinz Stockhausen's *Tierkreis* (the *Aries*, *Taurus* and *Gemini* movements) to create portraits of fantasy birds. The bits of phrases are "birdified" and shaped into imaginary interactions between displaying males. Males of some species, like the Right-Winged Aries Bird, are antagonistic and territorial, whereas the males of the Martian Robin and the Gemini Wren species perform intricate collaborative choreographies for the observing females. The Left-Winged Aries Bird is related to its Right-Winged cousin: the two populations were separated by geography and developed their own variations on the courtship display while retaining some original features. The Taurus Warblers are gentle birds, which can be heard on mild summer mornings; the males display independently but in close proximity to each other, resulting in songs that intertwine in pleasant counterpoint.

Călin Ioachimescu (Romania)

Tetrachords for flute, violin, cello and piano (2015)

As the title of the work suggests, the entire sonic fabric is based on the four types of chords: major, minor, augmented, and diminished, used in both vertical (homophonic) and horizontal (melodic-polyphonic) structures. They generate emotional states conventionally associated with them (by cultural convention): major = state of well-being, positive; minor = depressive, nostalgic state; augmented = state of imponderability, uncertainty; and diminished = state of anxiety, mystery. The work features a special form, in which an ensemble section reminiscent of the classical rondo (verse/refrain form) is followed by four solo minicadences, and then a final "coda."

Aleksandra Bajde (Slovenia) | ISCM Slovenian Section

A Clockwork Duo for violin and violoncello (2023)

The piece consists of a series of contrasting parts. Each of them is based on a specific rhythmic idea, which uses different percussive playing techniques. The rhythmic ideas develop as loops – some regular, others irregular. Sudden and unexpected transitions between individual parts create a dynamic, expressive, and lively musical experience. In addition, the many diverse and changing activities of the musicians create a specific visual impression of the piece.

Ida Lundén (Sweden) | ISCM Gotland Section

Tyskamossarnas sugluft for ensemble (2024)

In the summer 2014 I recorded a suction reed organ (sugluftsharmonium) in the livingroom of my parents summerhouse. In the attic, my father was resting. When I composed this piece (summer 2016) the small house was sold, and my dad is no more, but the recording of the organ still remains. I have tried to let the sound of the organ, the breathing of the organ move into the instruments of the flute soloist and the ensemble and become a part of them. The sound of the organ embraces the ensemble and the audience, and by being in this organ, maybe, our breathing will become a part of a larger organ.

Asher Lurie (USA) | Stephen F. Austin State University

Time Breach 807B for ensemble (2024)

Time Breach 807B is a futuristic fever dream, exploring time and how varying levels of stimulation and explosive shifts affect the perception of it. Though dense, the composition stays grounded by contrasting jagged effects with an ostinato which is slowly evolved and regressed. Each time a new theme is introduced, it is heard in relative isolation before being entwined with the primary ostinato. This creates forward motion in the context of the fast-paced dystopian sound world. Ultimately, the work captures the complexity and chaos of a fractured temporal reality, leaving the listener between past, present and future.

George Enescu Philharmonic Orchestra

Gabriel Bebeșelea conductor
Valentin Șerban soloist – violin

George Enescu (Romania)
Concert Overture on Romanian Folk Themes, Op. 32 [9']

Eli Tausen á Lava (Faroe Islands) YCA
let me cry for orchestra [10']
ISCM Faroe Islands Section

Béla Bartók (Hungary)
Rhapsody No. 1 for violin and orchestra [10']

Iannis Xenakis (France)
Rebonds B for solo percussion [6']
soloist Bogdan Pop

Dan Dediu (Romania)
Levante for orchestra [13']

György Kurtág (Hungary)
Jelek, játékok és üzenetek/Signs, Games and Messages for solo string instruments (selections)
soloist Rafael Butaru

György Ligeti (Hungary)
Romanian Concerto for orchestra [15']



Gabriel Bebeșelea is a dynamic and acclaimed conductor who is celebrated for his artistry and commitment to musical exploration. He serves as Principal Conductor of the George Enescu Philharmonic Orchestra in Bucharest and as Artistic Director of Musica Ricercata, a period instrument ensemble and festival dedicated to historically informed performances. Bebeșelea is also Conductor in Residence of the Filarmonica Banatul Timisoara since 2023 and has developed very interesting projects including Schönberg's *Gurrelieder* and concert performances of full operas such as Bartók's *Bluebeard's Castle* and Enescu's *Œdipe*.

Valentin Șerban has cemented his place among the most acclaimed violinists of his generation, captivating audiences with his expressiveness, virtuosity, and the depth of his interpretations. He completed his master's studies at the University of Arts in Graz under the guidance of Silvia Marcovici. His talent has been recognized through numerous awards, including the George Enescu Festival (Romania), Andrea Postacchini (Italy), Mihail Jora, Ștefan Ruha, and Remember Enescu (Romania) prizes. For five years, he was a member of the prestigious ensemble Les Dissonances, under the direction of violinist David Grimal. He served as violinist and concertmaster of the Romanian Youth Orchestra and as concertmaster of the George Enescu Philharmonic in Bucharest (2023-2024).

Founded in 1868, the **George Enescu Philharmonic** is one of the oldest permanent orchestras in Europe and the world. Its conductors have been a series of renowned musicians, including Eduard Wachmann, George Enescu, George Georgescu, Constantin Silvestri, Sergiu Celibidache, Cristian Mandeal, Horia Andreescu, and Christian Badea, who have ensured continuing excellence in the Romanian art of conducting.

George Enescu (Romania)

Concert Overture on Romanian Folk Themes, Op. 32 (1948)

The Concert Overture, Op. 32, is one of the four late works that George Enescu managed to complete after his permanent departure from Romania. Its full, lengthy title borrows a well-known phrase – “dans le caractère populaire roumain” – from the subtitle of an earlier work (Sonata No. 3 for Piano and Violin, Op. 25), thus indicating the folk-inspired stylistic vein that it revives, for the last time explicitly, in Enescu's oeuvre. In less than 10 minutes, the work traverses an eccentric, unusually broad trajectory – from somewhat forced idyllic cheerfulness to shattering tragic vastness. It seems intentionally distorted, to convey something of the suffering of the uprooted man, who had taken the path of self-exile with a heavy heart, knowing that his beloved homeland, caught in the grip of hostile history, could no longer be for him anything but a destination of the soul. (Vlad Văidean)

Eli Tausen á Lava (Faroe Islands) | ISCM Faroe Islands Section | YCA

let me cry for orchestra (2022)

In 1711, Georg Friedrich Händel wrote his famous aria *Lascia ch'io pianga* (Italian: let me cry) for the opera *Rinaldo*. However, that was Händel's third re-use of a melody that he had previously featured in a 1707 oratorio and a 1705 opera. Today, Eli Tausen á Lava once again re-uses Händel's original melody. In *let me cry*, a simplified version of the first eight bars of *Lascia ch'io pianga* is divided between 16 voices that all start out of sync with one another and then gradually sync up over the course of the piece. *let me cry* is dense and characterized by the incremental emergence and disappearance of the individual instrumental voices. Those fluctuations create a symphonic texture reminiscent of the restless and ever-changing surface of the North Atlantic Ocean.

Béla Bartók (Hungary)

Rhapsody No. 1 for violin and orchestra (1928/1929)

The Rhapsodies (2) for violin and orchestra are drawn on folk-inspired chamber versions for violin and piano. This orchestral version is faithful to the violin/piano original, featuring orchestration that does relatively little embellishing. Bartók apparently favored the chamber version, having recorded it twice, both times with the work's dedicatee, violinist Joseph Szigeti. The Rhapsody No. 1 is in two sections, the first marked *Moderato* and the second *Allegro Moderato*. The often exotic and peasant-like manner of the work's themes betray an Eastern European folk character. Bartók was vague about their origin, but they are almost certainly Transylvanian. The chipper, vigorous opening tune is played by the violin, which receives modest but colorful accompaniment from the orchestra. (Robert Cummings, allmusic.com)

Iannis Xenakis (France)

Rebonds B for solo percussion (1989)

A suite of two works written for percussionist Sylvio Gualda, *Rebonds A* and *B* are two highly virtuosic pieces in which the overall impression directs our perception toward the assimilation of multiple sounds. *Rebonds B* has two sections: one marked by the alternation of small instruments (bongos, tumba) with the powerful sound of the bass drum and tom-tom, and a final section in which the wood-blocks gradually enter into dialogue with the rest of the instrumentation, leading to a climactic finale.

Dan Dediu (Romania)

Levante for orchestra (2018)

Chimeric mind map of the generic East, as in Schumann's *Bilder aus Osten*? Central point of a spiritual geometry, as in Kagel's *Stücke der Windrose*? Homage to the distance, as in the Ligeti's *Lontano*? All three, certainly, and more: a symbolic auditive mandala, retrograde form (the bridge-form ABCDCBA/coda); a melodic main motif, built from three intervals: a minor second and two minor thirds; a musical transposition of the street architecture of my (and Xenakis') hometown of Brăila, where all the streets form concentric semicircles (beginning and ending on the Danube) around a central axis, shaped like a Menorah. What is expected of a generic East? Among others, emotional intensity and extreme contrasts. Side effects: monstrosity, cruelty, madness, consolation, compassion, ecstasy. *Levante*.

György Kurtág (Hungary)

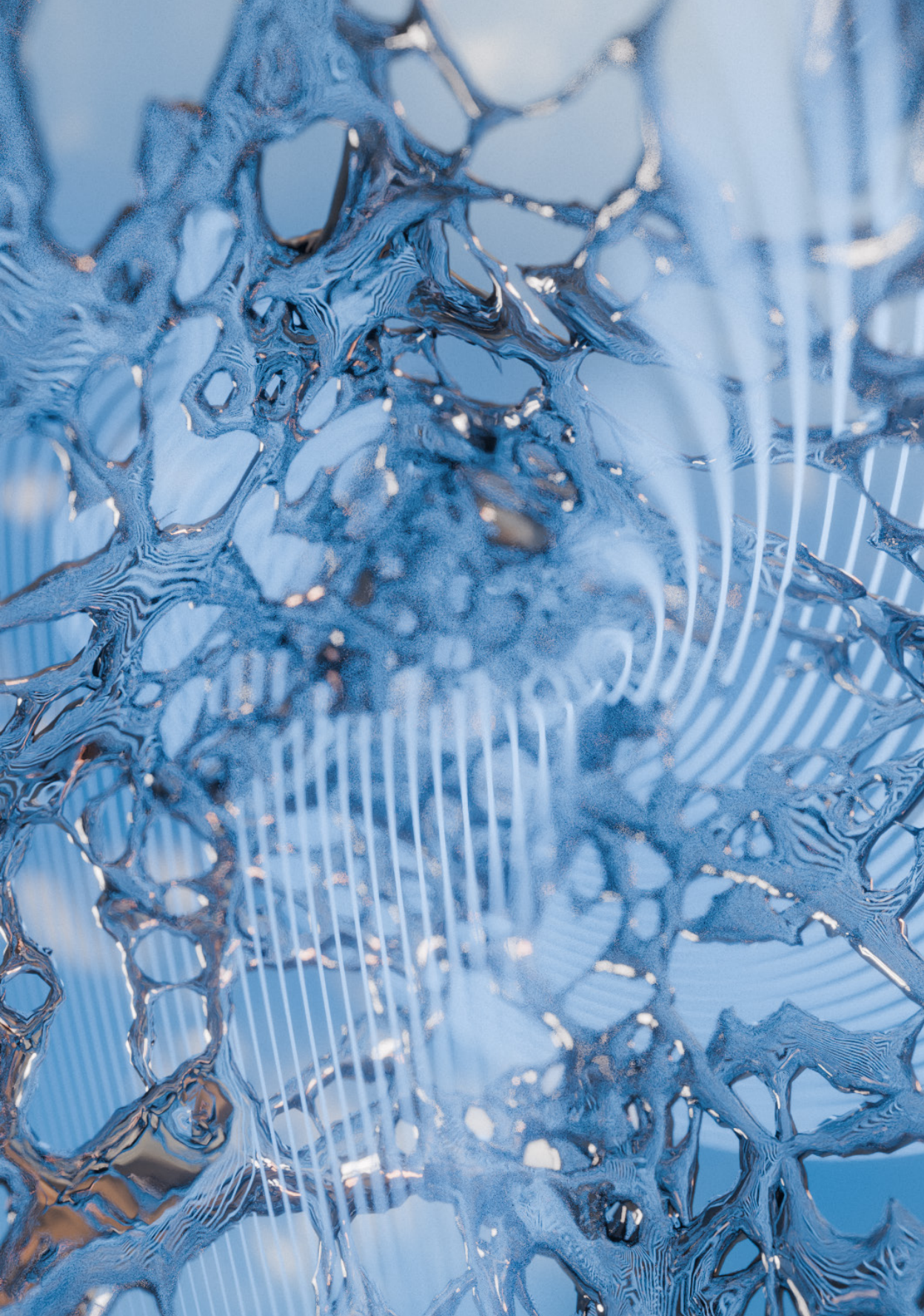
Jelek, játékok és üzenetek/Signs, Games and Messages for solo string instruments (selections)

Signs, Games and Messages is a series for solo instruments and small chamber ensembles. Each of the three notions refers to an essential factor in Kurtág's music. *Signs* ties in with the composer's period of study in Paris as a young man, when he could not compose, merely put graphic signs on the paper. (Additionally, the word points to inspiration gained from the art of Klee and Michaux.) *Games* links with his nine-volume series for the piano with that title. *Messages* conveys the very personal content of these works, in that these short pieces are actually diary notes and missives to musicians and friends important to Kurtág. The collection — like his earlier five series for stringed instruments — does not form a coherent cycle. The pieces can be played individually or in various orders or among pieces from *Signs, Games and Messages* written for other instruments. (Editio Musica Budapest)

György Ligeti (Hungary)

Romanian Concerto for orchestra (1951)

In 1949, when I was twenty-six, I learned how to transcribe folksongs from wax cylinders at the Folklore Institute in Bucharest. Many of these melodies stuck in my memory and led in 1951 to the composition of my *Romanian Concerto*. However, not everything in it is genuinely Romanian as I also invented elements in the spirit of the village bands. I was later able to hear the piece at an orchestral rehearsal in Budapest — a public performance had been forbidden. Under Stalin's dictatorship, even folk music was allowed only in a "politically correct" form, in other words, if forced into the straitjacket of the norms of socialist realism: major-minor harmonisations à la Dunayevsky were welcome and even modal orientalisms in the style of Khachaturian were still permitted, but Stravinsky was excommunicated. The peculiar way in which village bands harmonised their music, often full of dissonances and "against the grain", was regarded as incorrect. In the fourth movement of my *Romanian Concerto* there is a passage in which an F sharp is heard in the context of F major. This was reason enough for the apparatchiks responsible for the arts to ban the entire piece. (gyorgy-ligeti.com)



Radio Chamber Orchestra

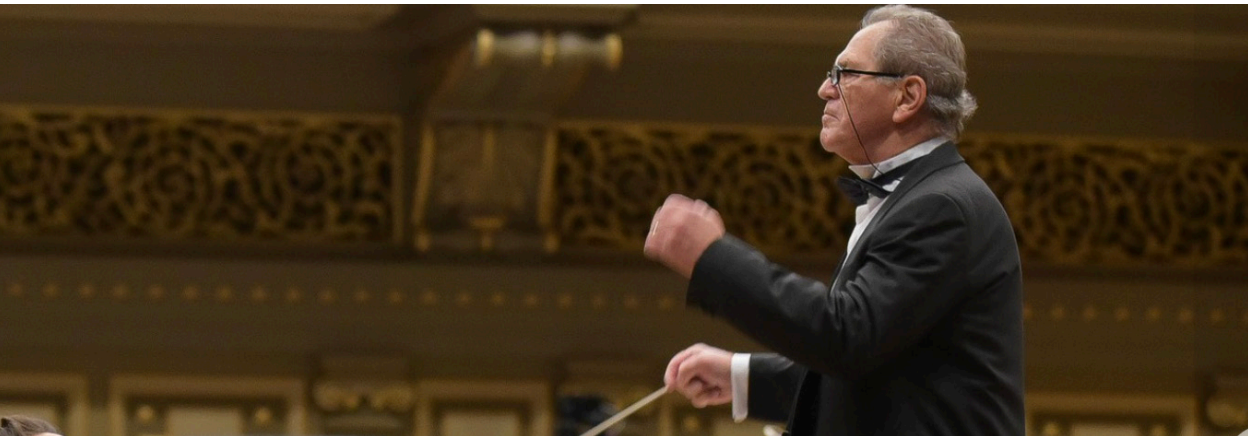
Cristian Mandeal conductor
Diana Moș soloist – violin

Anatol Vieru (Romania)
Memorial for orchestra [20']

Ziv Cojocaru (Israel)
Whence Comest Thou for chamber orchestra [10']
ISCM Israeli Section

Doina Rotaru (Romania)
Himere for violin and orchestra [25']

Yurii Pikush (Ukraine) YCA
Escape Velocity for chamber orchestra [14']
ISCM Ukraine Section



Cristian Mandeal (see bio on page 5)

Diana Moș, a graduate of the National University of Music Bucharest from the violin class of Maestro Daniel Podlovski, is a professor at the same institution. She has served as rector of the UNMB since 2016. As a soloist, she performs a diverse repertoire spanning a wide range of styles, from classical to contemporary, with a particular affinity for new music, which she promotes as a member of the Profil ensemble. She has participated in numerous festivals, both in Romania and abroad, such as the George Enescu Festival, the International Week of New Music, the Meridian Festival, the World Music Days Festival, Warsaw Autumn, Rumänische Kulturstage Berlin, Culturescapes Romania Switzerland, and Intersonanzen- Brandenburg Festival of New Music in Potsdam, promoting Romanian music.

Nearly two decades after the creation of the first Radio Romania musical ensemble – the National Radio Orchestra (1928) – the need for a new orchestra to contribute to the musical recording fund became apparent. Thus the Studio Orchestra of the Romanian Radio Broadcasting was born in 1947, which since 1990 has been known as the **Radio Chamber Orchestra**. Under the baton of important Romanian conductors such as Constantin Silvestri, Mendi Rodan, Constantin Bobescu, Carol Litvin, Ludovic Bács, Cristian Brâncuși, the Radio Chamber Orchestra has tackled a very vast and diversified repertoire.

Anatol Vieru (Romania)

Memorial for orchestra (1990)

The work was composed for the Simfonieta Orchestra of Beer-Sheva (Israel) at the request of its conductor, Mendi Rodan, in memory of the victims of the Holocaust. It was first performed in a series of concerts in Israel in 1991, and later in Bucharest at the George Enescu International Festival. *Memorial* is in fact a symphony in which the four movements follow one another without interruption, as new themes are introduced while the previous ones are developed. The musical themes have varying degrees of intensity, “ranging from free melodic unfolding to motivic expositions that are memorable in their own right.” One can observe overlaps of diatonic music over chromatic and hyperchromatic microtonic passages. The sequence of fragments has a mosaic-like character, with the non-repetitive exposition enhancing, through contrast, the compact nature of the entire work.

Ziv Cojocaru (Israel) | ISCM Israeli Section

Whence Comest Thou for chamber orchestra (2023)

In my family, around our holiday table it is customary to ask – „Where did you come from and where do you go?”, and in a more biblical language one can say – “Whence Comest Thou, Whither Wilt Thou Go?”. Then the people around the table answer where they came from and where they go as a summing up of the past year and as an opportunity to conduct a soul-searching. The composition deals with the same inner and outer soul-searching that comes during the holidays. During the writing of the piece, some motifs and fragments of musical memories appeared on my desk. In the work are hidden motifs from two well-known songs sung around the Passover table – *Ma Nishtana* and *Avadim Hayinu*. The title of the work is also a statement of its structural concept. The piece is built on a dramatic flow chart, rather than on a specific musical form or genre. In this work, the structure is important, but above it – the musical transitions are significant – that is, the focal point of the work is in the way that the various musical cells develop and change from the beginning of the work to the end. The transitional process invokes a view from different perspectives on the same objects or musical events, exposing them to new meanings.

Doina Rotaru (Romania)

Himere for violin and orchestra (2020)

The work, dedicated to violonist Diana Moș, is inspired by the *Chimeras* cycle by Romanian sculptor Dimitrie Paciurea (1875-1932). The first movement, *Chimera of Earth*, draws on the defining elements of the sculpture: density, stability, the impossibility of detaching from the earth, the tree-like structure; elements of Romanian lament and archaic dances. Part II is inspired by *Chimera of Night*, represented by a woman’s head on an owl’s body, a monolithic structure with figurative insertions; a dreamlike, magical universe. Part III draws its inspiration from the *Chimera of Air*, a sculpture with a woman’s head, an animal’s body, and bird’s wings. A short section, *Giocoso* (the obsession with pulsation as a feature of life, the diurnal following the nocturnal), is followed by a slow, transparent, predominantly diatonic section. The constant transformation of the musical material leads to the quotation from George Enescu (beginning of the second part of the Sonata No. 3 for piano and violin) and to the suggestion of flight toward infinity.

Yurii Pikush (Ukraine) | ISCM Ukraine Section | YCA

Escape Velocity for chamber orchestra (2024)

Escape Velocity is a symphony of breakthrough and transcendence. From the dark gravity of the opening to the luminous expanse of the finale, the music traces a journey from the weight of Earth toward the freedom of infinite space. Pulsing rhythms, soaring climaxes, and radiant orchestral colors capture the moment of liftoff – a metaphor for humanity’s timeless urge to overcome boundaries and reach new horizons.

PSALMODIA Byzantine Choir

of the National University of Music Bucharest

Nicolae Gheorghită conductor
Ribale Wehbé soloist

Anonymous

Τη Υπερμάχῳ Στρατηγῷ/*To Thee, the Champion Leader* (Greek), Fourth Plagal mode

Anonymous

Hristos a Înviat!/*Christ is Risen!* (Greek, Slavonic, Romanian), First Plagal mode

Macarie Hieromonk (c. 1770-1836)

Aliluia, lată mirele/*Behold the Bridegroom* (Holy Week Troparion), Fourth Plagal mode

Petros Peloponnesios (c. 1735-1778)

Βηθλεέμ ἐτοιμάζου/*Bethlehem, make ready*, Fourth Plagal mode

Theodoros Phokaeus (1790-1851)

Cuvânt bun/Λόγον Αγαθόν/*A Good Word* (Polyeleos), Fourth Plagal mode

Sebastian Barbu-Bucur (1930-2015)

Binecuvântările Învierii/*Blessed Art Thou, O Lord*, Third mode

Anonymous

Ὁ Ἄγγελος εβόα/*The Angel Cried* (Arabic), First mode

Mitrī al-Murr (1880-1969)

Ἄξιόν ἐστιν/*It is truly meet* (Arabic), First Plagal mode

Cornel Coman (1973)

Canonul Sfinților Brâncoveni (cântarea a 9-a)/*The Canon of the Brâncoveanu Saints (9th ode)*, First mode

Ioannēs Kladas Lampadarios (fl. c. 1400)

Γεύσασθε καὶ ἴδετε/*Taste and See* (Communion Hymn), First mode tetrafonos

Nicolae Gheorghită is Professor of Byzantine Musical Palaeography, Musical Stylistics and Theories of Byzantine Chant Performance at the National University of Music Bucharest, as well as a conductor and performer with the Psalmodia Byzantine Ensemble.

Ribale Wehbé is a young Lebanese performer of traditional and religious music. Being well-versed in Eastern music, Ribale also has a particular passion for Byzantine music.

The Psalmodia Academic Byzantine music ensemble, under the auspices of the National University of Music in Bucharest, is one of the most prestigious ensembles dedicated to the performance of psaltic chant in the Romanian academic community. Its activities are part of the Byzantine Religious Music program, in which students are encouraged to delve deeper into the world of sacred chant and participate in specialized ensembles. The Byzantine music ensemble was founded in 1988 by Archdeacon Prof. Dr. Sebastian Barbu-Bucur. In recent years, the Psalmodia Ensemble has been involved in numerous projects to recover and perform Byzantine and post-Byzantine repertoires preserved in obsolete musical notations, giving countless concerts and recording albums representative of religious musical culture.



MADRIGAL - Marin Constantin National Chamber Choir

Guests: Children from the CANTUS MUNDI National Program

Conductor: **Anna Ungureanu**

Guest: Robert Nițu | percussion

Leandro A. Martin (Spain/Argentina)

Juego de Roles for children choir [4']

COSIMTE Spain

Cecilia Arditto Delsoglio (Argentina)

Anatomy of a jar for children choir [4']

ISCM Netherlands Section

Gerhard Praesent (Austria)

The Little Vampir for children choir [4']

Individual Submission Austria

Jakub Polaczyk (Poland)

Get some sleep, darling for children choir, with toy glockenspiel [3']

Individual Submission USA

Gabriel Mălăncioiu (Romania)

Ritual for a Smiling Flower for children choir [4']

Samuel Hvozdlík (Slovakia)

Lichtmusik IV for choir and electronics [10'] (WP)

ISCM Commission (winner of the 2024 ISCM Young Composer Award)

With the support of the Ernst von Siemens Music Foundation

Mao Zhu (China)

Fishes' Tears for choir [5']

ISCM Chengdu Section

Evelin Seppar (Estonia)

Iris for choir [7']

ISCM Estonian Section

Peter Zombola (Hungary)

Nunc Dimittis for choir [4']

ISCM Hungarian Section

Bente Leiknes Thorsen (Norway)

Laughing my head off/Singing your heart in for choir [10']

ISCM Norwegian Section

Caterina Schembri (Italy/Colombia) YCA

Ode to Psyche for choir [7']

ISCM Irish Section

The principal conductor of the Madrigal – Marin Constantin National Chamber Choir, **Anna Ungureanu** has served as Artistic Director and Principal Conductor of the Cantus Mundi National Program, initiated by conductor Ion Marin, which aims to stimulate, support, and promote choral music across all educational institutions in Romania.

Founded in 1963 by the legendary musician and conductor Marin Constantin (1925-2011), the **Madrigal – Marin Constantin National Chamber Choir** has become a landmark of musical life and cultural diplomacy. It is defined by its distinctive sound, non-vibrato technique, stereophonic stage positioning, and impressive costumes. Its repertoire spans the Renaissance, pre-classical and classical music, Romanticism, Byzantine music, and contemporary Romanian and international works. The ensemble's stage presence and composition have always been refined, with its performance compared by international critics to "a Stradivarius violin in Paganini's hands."

Leandro A. Martin (Spain/Argentina) | COSIMTE Spain

Juego de Roles for children choir (2022)

This work has not only an aesthetic purpose but also a pedagogical one. The piece consists of a play with the possibilities of the voice and the research of different tone colors, with a short text.

Cecilia Arditto Delsoglio (Argentina) | ISCM Netherlands Section

Anatomy of a jar for children choir (2020)

Anatomy of a jar explores the sound quality of discarded objects, making music with bottles and jars literally rescued from the glass container. These objects refer clearly to a known and familiar world that through the composition process acquires an abstract and a poetic condition. This piece explores the subtleties of sound, both in the choir and in the objects. These sounds free themselves from their sources, having their own musical value independently of coming from the vocal tradition or the trash can. *Anatomy of a jar* makes chamber music with objects converting them into refined musical instruments. Objects are now empowered on stage, and their sounds are written in a music score, acquiring thanks to the music notation "eternal life." The act of re-appropriation is not related to the idea of nostalgia but to resistance and change.

Gerhard Praesent (Austria) | Individual Submission Austria

The Little Vampir for children choir (2017)

This composition was commissioned in 2011 by the conductor Maria Fuertratt for the HIB-ART-Choir/Singakademie Graz. It has been performed afterwards during a concert series in Europe, USA and Asia. I wanted to write a piece especially attractive for young singers, with a funny story, and including a lot of special percussion effects (finger snapping, clapping etc.) which have to be executed with utmost rhythmic precision. Also several vocal cluster passages work like rhythmic instruments, using "scat vocals" – on the other hand I deliberately used traditional elements like modal melodies, a Protestant choral and a Viennese waltz (of course of my own invention). The work is demanding for a youth choir (it can also be executed by a female choir), but on the other hand of high educational value rhythmically and musically when mastered successfully. In 2017 I have revised and translated it into English, but this version has not yet been premiered.

Jakub Polaczyk (Poland) | Individual Submission USA

Get some sleep, darling for children choir, with toy glockenspiel (2024)

Jakub Polaczyk's *Get some sleep, darling* is a delicate choral miniature written for children's chorus and toy glockenspiel. Featuring text by the composer – originally in Polish, with alternative versions in English and German – the work was composed for his son, Julian, and incorporates elements of Polish dialect. The piece was premiered in January 2025 at Carnegie Hall by the Polish-American children's ensemble Polonia Chorus, representing the tri-state area of New York, New Jersey, and Connecticut. Since then, it has received multiple performances across the United States. Today's performance of the English version marks the European premiere of the work.

Gabriel Mălăncioiu (Romania)

Ritual for a Smiling Flower for children choir (2016)

The ritual character of the music is imposed due to frequent repetitions, with subtle dynamizations, but also due to elements of instrumental theater. Strong rhythmic patterns characterize the first and last section of the piece, the middle part favoring melodic elements with an archaic, ancestral touch. Throughout the piece, vocalization and phonemes of an imaginary language are used. *Ritual for a smiling flower* was dedicated to Maria Gyuris.

Samuel Hvozdlík (Slovakia)

Lichtmusik IV for choir and electronics (2026, WP)

ISCM Commission (winner of the 2024 ISCM Young Composer Award)

With the support of the Ernst von Siemens Music Foundation

The structural and philosophical foundation of *Lichtmusik IV* lies in my series of compositions for two ensembles titled *Limerencia*. This series is defined by a frozen harmonic progression – an element with a supplementary function elevated to the role of a fundamental building block. By placing it within a new context, it acquires a different function, allowing us to perceive entirely new attributes and qualities. The result is a distorted reality that creates the illusion of an autonomous sonic world, detached from the temporal axis of the original macrostructure.

Mao Zhu (China) | ISCM Chengdu Section

Fishes' Tears for choir (2025)

This work is a lament for the Chinese paddlefish, an ancient species declared extinct in 2020, after having survived for over 150 million years. The music begins with a tense, rising scale, creating a Shepherd tone-like effect, before shifting to a mournful melody. A recurring short note, "Ting" (listen), symbolizes the unanswered sonar signals used to search for the fish – a reminder of failed conservation efforts. The lyrics are drawn from China's oldest poetry collection, the *Classic of Poetry (Shijing)*. The 16 characters used express a profound sadness, evoking a fish wishing it could hide deep below. The piece mourns what is lost while holding onto a sliver of hope that this ancient creature still survives, hidden from our world.

Evelin Seppar (Estonia) | ISCM Estonian Section

Iris for choir (2024)

The work was commissioned by Konzerthaus Dortmund and premiered by the Estonian Philharmonic Chamber Choir (conducted by Tõnu Kaljuste) at the 2024 edition of the Zeitinsel Arvo Pärt Festival, at Konzerthaus Dortmund. It is based on a poem by Jaan Kaplinski (1941-2021).

Peter Zombola (Hungary) | ISCM Hungarian Section

Nunc Dimittis for choir (2024)

The piece was written for mixed choir and was commissioned by the Lautitia choir in Hungary. The homophonic, one movement, ABA-form eight-voices work ends with a short coda.

Bente Leiknes Thorsen (Norway) | ISCM Norwegian Section

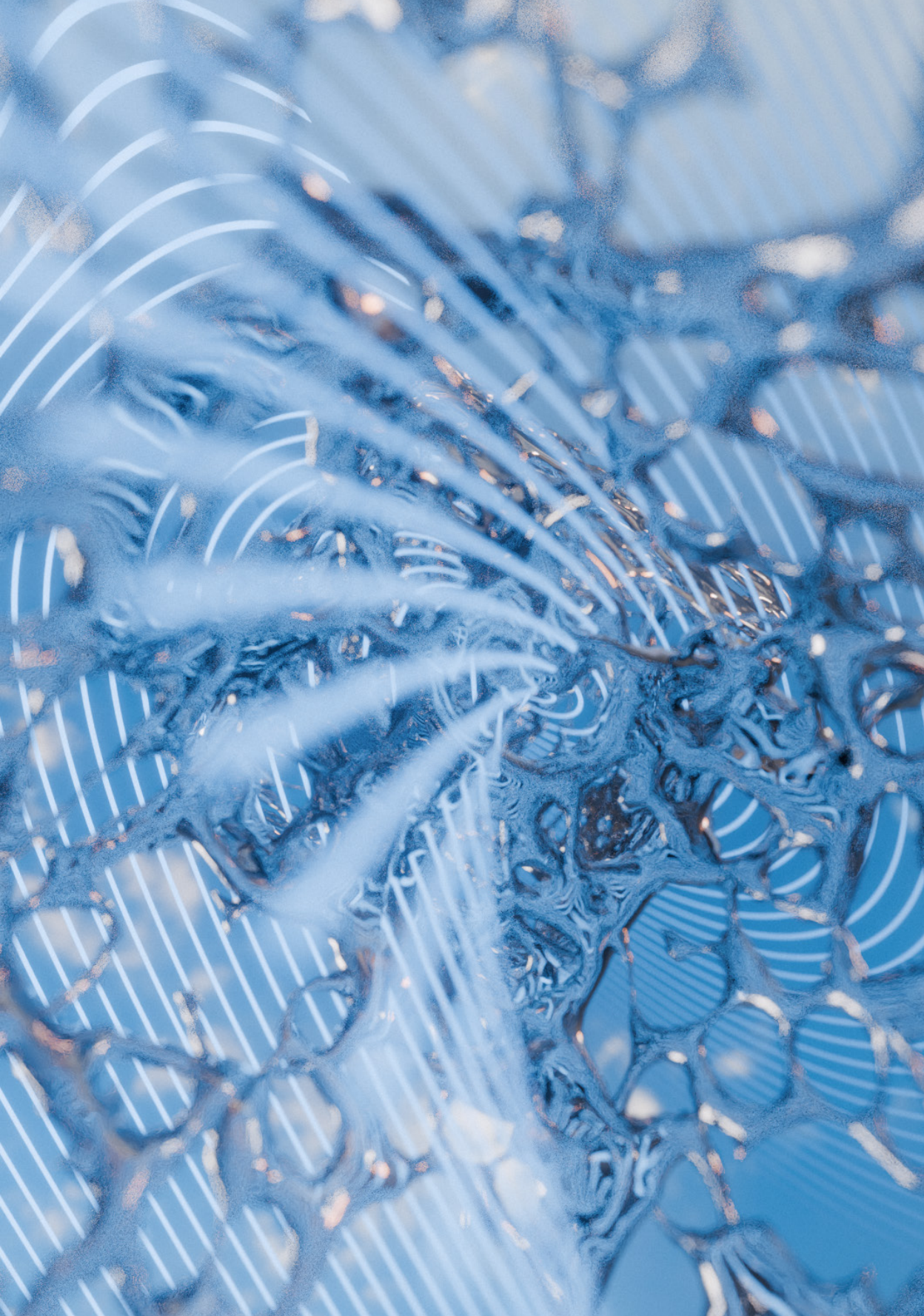
Laughing my head off/Singing your heart in for choir (2024)

This work brings together three meaningful memories and experiences: "A melody strongly linked to a grieve process, a choir concert where I was so enveloped in song that I hoped the roof would lift, and the liberating feeling of laughing so hard that you almost lose yourself".

Caterina Schembri (Italy/Columbia) | ISCM Irish Section | YCA

Ode to Psyche for choir (2025)

Ode to Psyche was composed for Chamber Choir Ireland as part of the 2024 Contemporary Music Center (CMC) Choral Sketches scheme. The piece uses excerpts from *Ode to Psyche* (1819) by John Keats, his personal adoration for Psyche, the Greek Goddess of the soul. Walking through a forest, he finds her statue: lost, hidden – he starts his adoration towards this forgotten figure with no shrine, promising that he will build her a temple in an "untrodden region" of his mind. The imagery of this poem and the duality presented in it are mesmerizing – on one side there is idea of the soul, the infinite quality of the Goddess, and on the other there is the actual statue, marked by time, grounded. The poet tries desperately to bridge the gap between the two with his adoration. This piece is an exploration of that aspect of the poem.



Musicological Conference György Kurtág and Anatol Vieru – 100

Coordinator: **Valentina Sandu-Dediu**

László Tihanyi (Budapest, Liszt Academy of Music)
György Kurtág - an atypical great composer

Olguța Lupu (National University of Music Bucharest)
Anatol Vieru – A Portrait Sketch

Arnaud Arbet (conductor, composer, Berlin)
Five years as György Kurtág's assistant during the composition of his opera Fin de partie (2014-2019)

Laurențiu Beldean (Brașov, Transylvania University)
Composition as a Labyrinth. Concerto No. 1 for Flute and orchestra/Ricercare by Anatol Vieru

Irina Nițu (Bucharest, George Enescu National Museum)
Composer and virtuoso in dialogue: Daniel Kientzy and the saxophone repertoire of Anatol Vieru

George-Ioan Păiș (National University of Music Bucharest)
Modes and sets. A parallel between Anatol Vieru's modal thinking and pitch-class set theory

Valentina Sandu-Dediu (National University of Music Bucharest & New Europe College)
Anatol Vieru in context: different perspectives on Eratosthenes' Sieve

László Vikárius (Budapest, Liszt Academy of Music; Bartók Archives, Institute for Musicology, ELTE RCH)
The Composition of Kurtág's Seven Songs, Op. 22

Patrick Zuk (Durham University)
Anatol Vieru and the Soviet Union

Iulia Mogoșan (National Academy of Music Gheorghe Dima, Cluj)
Kurtág and Vieru – Mirrored Views

László Tihanyi (Budapest, Liszt Academy of Music)
György Kurtág – an atypical great composer

I have had the good fortune to know György Kurtág for over 50 years. I have also had the good fortune to watch him rehearse with the most faithful interpreters of his works (Péter Eötvös, Zoltán Peskó, Zoltán Kocsis, Adrienne Csengery, András Keller, etc.) and to discuss his music with the most knowledgeable expert on his oeuvre (András Wilhelm). Over time, my understanding of Kurtág's music has evolved, and he has also helped me discover certain aspects of his musical thinking. This is what I wish to present in my talk.

Olguța Lupu (National University of Music Bucharest)

Anatol Vieru – A Portrait Sketch

Concerned with “the perception of time and space through music,” Anatol Vieru analyzed the musical phenomenon in numerous writings and developed one of the most original and robust theories regarding the organization of pitch and musical time (*The Book of Modes*). In this presentation, I will attempt to identify some of the characteristics underlying his unique style and which could outline his compositional “portrait”: the balance and coexistence of opposites; a preoccupation with melody and the reevaluation of certain consonant structures; his constant recourse to sources rooted in tradition but utilized in a modern vision; the reflection in music of the circularity and complexity of time; the symbiosis between reason and emotion, appearance and essence, tragic and comic, logical and absurd, playful and serious, ephemeral and eternal.

Arnaud Arbet (conductor, composer, Berlin)

Five years as György Kurtág’s assistant during the composition of his opera Fin de partie (2014-2019)

From 2014 to 2019, I worked as an assistant to György Kurtág during the composition of his opera *Samuel Beckett: Fin de partie*, which premiered at La Scala in Milan in 2018. I assisted the composer with French prosody, selected and rehearsed with the singers, helped finalise the orchestral and piano scores, and served as assistant conductor. At the 2025 George Enescu International Festival, I conducted the Romanian premiere of the work with the four singers from the original production. A memoir of those years is currently being prepared for publication. I will therefore present this work alongside the maestro and offer listening insights to explore the opera’s structure, theatricality, harmony and vocal writing in greater depth.

Laurențiu Beldean (Brașov, Transylvania University)

Composition as a Labyrinth. Concerto No. 1 for Flute and Orchestra/Ricercare by Anatol Vieru

By exploring the connections between the intimate soundscapes of Anatol Vieru’s first concertante work – a *phantasia* concealed within the dodecaphonic style – we are on the verge of revealing a *syntaxis irregularis* and a rhetoric of contemplation. This analysis focuses on the first of the composition’s four movements (I. *Ricercare*, II. *Toccata*, III. *Aria*, IV. *Capriccio*). The composer chooses to chart a Daedalus-like path beyond the art of syntax, setting in motion all the psychological dynamism of the *ricercare*: its rhapsodic self-portrait, its eclecticism, the negation of boundaries between rational control and the manifestation of life that preludes through subconscious crossroads within the compositional programme.

Irina Nițu (Bucharest, George Enescu National Museum)

Creator and virtuoso in dialogue: Daniel Kientzy and the saxophone repertoire of Anatol Vieru

The exceptional collaboration between these two musicians highlights the pivotal role played by Daniel Kientzy in creating a vast repertoire dedicated to the saxophone in contemporary music. Anatol Vieru was one of the first Romanian composers to establish a long-standing artistic dialogue with the French virtuoso, giving rise to complex works that explore the full expressive range of the saxophone family. Through the prism of the new technical and theoretical possibilities invented by Kientzy, this creative symbiosis has succeeded in redefining the instrument’s status, establishing it as a leading soloist on concert stages in Romania and around the world.

George-Ioan Păiș (National University of Music Bucharest)

Modes and sets. A parallel between Anatol Vieru’s modal thinking and pitch-class set theory

The theory of pitch-class sets is a quasi-ubiquitous framework found in English-language (particularly American) literature on music theory. Although criticised by some for its arbitrary nature, this theory has established itself as a kind of analytical status quo thanks to its strengths and merits. In 1980s Romania, Anatol Vieru developed his “modal” line of thought, systematised in his *Book of Modes*. Far removed from the traditional conception of the term “mode” and marked by great mathematical rigour, Vieru’s modal thinking invites parallels and comparisons with Allen Forte’s set theory.

Valentina Sandu-Dediu (National University of Music Bucharest & New Europe College)

Anatol Vieru in context: different perspectives on Eratosthenes' Sieve

I have read Romanian publications from the 1970s in order to study the reception of Anatol Vieru's chamber music work, *Eratosthenes' Sieve* (1968). When it came to discussing the leading figures of contemporary Romanian composition, local music criticism at the time was confined to the national context. Given that today the opportunities to study the Romanian avant-garde in a comparative manner alongside its European and North American counterparts have expanded considerably, the time has come to place Romanian composers within their own context. The present exercise – namely, the integration of Vieru's ideas into an international school of thought – is limited to identifying links between this chamber work and certain stylistic approaches, notably those of West Germany – the cradle of many global avant-garde movements and, ultimately, the adopted homeland of Maurizio Kagel and Alfred Schnittke.

László Vikárius (Budapest, Liszt Academy of Music; Bartók Archives, Institute for Musicology, ELTE RCH)

The Composition of Kurtág's Seven Songs, Op. 22

A Hungarian translation of a Japanese haiku by Kobayashi Issa concludes a series of settings of aphoristic poems by Amy Károlyi (wife of the poet Sándor Weöres) in Kurtág's Op. 22 song cycle for soprano and cymbalom. This last song bears the title *Ars poetica* which suggests that it might be regarded as of central importance within the series. My initial enquiry was intended to focus on the genesis of such an unusually "mixed" set. The paper will be based on a first attempt at philologically evaluating the manuscript sources of the songs kept at the Kurtág collection of the Paul Sacher Foundation in Basel.

Patrick Zuk (Durham University)

Anatol Vieru and the USSR

On graduating from the Bucharest Conservatoire, the 25-year-old Anatol Vieru entered the Moscow Conservatoire as a composition student of Aram Khachaturian, and remained there until 1954. His sojourn in the Soviet Union proved of major importance, not only personally (in 1954, he married the Russian musicologist Nina Shutikova, who returned with him to Romania), but also professionally: he subsequently maintained contact with Khachaturian and other notable Soviet musicians, including Alfred Schnittke, and played a significant role in facilitating cultural exchange between the USSR and his native country. My paper assembles information about this aspect of Vieru's career from published Russian-language sources, including the composer's reminiscences of studying with Khachaturian, the articles on Romanian music that he contributed to the musicological journal *Sovetskaya muzika*, and Khachaturian's correspondence and memoirs.

Iulia Mogoşan (National Academy of Music Gheorghe Dima, Cluj)

Kurtág and Vieru – Mirrored Views

This essay examines the intersections between the lives and works of Anatol Vieru and György Kurtág, delineating distinct artistic profiles through the lens of a shared history. Their initial meeting in the autumn of 1944 – a product of compulsory pre-military training in Bucharest – serves as a symbolic foundation for this creative relationship. Each fulfilled his civic duty while immersed in a specific musical score: Kurtág with Béla Bartók's *Allegro barbaro* and Vieru with Arnold Schönberg's *Wind Quintet*. Despite divergent paths – one was educated in Bucharest, the other in Budapest – both composers emerged from the cultural milieu of interwar Romania and navigated the constraints of the Communist era while remaining receptive to the European avant-garde. This presentation argues that the 1944 encounter transcended mere coincidence, evolving into a lifelong friendship and a source of creative stimuli.



Violin & Piano Recital

Diana Moș violin
Adriana Maier piano

Concert organized with the support of ARFA

Hisataka Nishimori (Japan)
Souten no Raika (Lightning in Azure) for violin and piano [6']
JFC, Japan Federation of Composers

Iris Szeghy (Slovakia)
Elegies and Arabesques for violin [10']
ISCM Slovak Section

Will Rowe (USA) YCA
Rituals for violin [6']
Individual Submission USA

Mihaela Vosganian (Romania)
Broken for violin and piano [12']

Mihai Măniceanu (Romania)
Crescendo for violin solo [6']

Zosha Di Castri (Canada)
Sprung Testament for violin and piano [14']
Le Vivier (Canada)



Adriana Maier (left, see bio on page 21); Diana Moș (right, see bio on page 36)

Hisataka Nishimori (Japan) | JFC, Japan Federation of Composers

Souten no Raika (Lightning in Azure) for violin and piano (2024)

Lightning flashing in the distance beyond the blue skies, followed by a delayed roar. In Japan, this sudden thunderclap despite clear skies is called *Seiten no Hekireki* (a bolt out of the blue), an idiom used also to express sudden, unexpected happenings. Even in the modern age where this phenomenon is understood scientifically, the flash of lightning and crack of thunder often invoked an impression of a divine presence. In this piece, I replicate the extraordinary force of such natural phenomenon in addition to my personal experiences with them by employing special techniques using the violin and the piano. I had originally composed this piece as *Hekiraku no Raika* in 2020 with only a trial performance, but revised it into *Souten no Raika* in 2024 which premiered at Sala Puccini in Conservatorio di Milano Giuseppe Verdi.

Iris Szeghy (Slovakia) | ISCM Slovak Section
Elegies and Arabesques for violin (2025)

The piece has its roots in my work *Stabat Mater* for soprano, 3 mixed choirs and solo violin. The violin has an important role in the work, with its intermezzi – Elegies – among the chorus movements binds them into an attacca going cycle. A couple of years after the premiere of the work I got an idea, on the basis of the Elegies to create a new work for solo violin – to complete four Elegies with composing three new movements, Arabesques, to them. They are integrated among the Elegies and all movements together create a new cycle. It is truly demanding for a performer, technically and as for its artistic expression. The work is dedicated to the memory of my deceased good friend, the wonderful Slovak violinist Margaréta Benková.

Will Rowe (USA) | Individual Submission USA | YCA
Rituals for violin (2021)

Rituals provides a glimpse into two schools of ceremonial magic. The Left-Hand Path, made famous by figures like Aleister Crowley, focuses on bringing an individual's will into worldly realization through rituals that are magically strengthened by breaking societal taboos and freeing one's individual spirit therefrom. The Right-Hand Path, on the other hand, seeks to bring enlightenment and inner peace to individuals through ceremonies that place emphasis on shaping a community through the continued practice of a shared credo. *Rituals* was written for Eliot Heaton's online caprice project.

Mihaela Vosganian (Romania)
Broken for violin and piano (2020)

Broken: Three mood states for violin, piano, and interactive audience (written in 2021) is a commission by UCMR for the Music 4 All project, initiated by violinist Diana Jipa and pianist Ștefan Doniga, to be premiered as a multimedia performance and streamed on social media during the fateful period of the pandemic. The work explores three psycho-emotional states of the human being, corresponding to the three movements – *Broken Heart*, *Broken Wings*, and *Broken Mind* – which are strongly affirmed in a confused, coercive, directionless society that characterizes a dystopian perspective of the contemporary human universe. Compared to the 2021 video premiere, the current challenge of this work, in its first live performance at the International Week of New Music Festival, performed by the admirable soloists of the Profil Ensemble – Diana Moș and Adriana Maier – is the interaction with the audience, distinct in each of the three parts, whether through the presence of a percussion instrument or a metronome, or through the sudden creation of an electronic environment activated by the voice recorders of mobile phones.

Mihai Măniceanu (Romania)
Crescendo for violin solo (2012)

The work is structured as a two-part form with a recapitulation, followed by a Coda. The two sections undergo certain expansions or compressions in terms of duration during the recapitulation. From a modal perspective, each section has a different pattern. The ascension characteristic of the entire work (hence the suggestion of the title) ultimately proves to be a Don Quixotesque endeavor.

Zosha Di Castri (Canada) | Le Vivier (Canada)
Sprung Testament for violin and piano (2023)

Sprung Testament, originally for violin and piano, is a sister-work to Beethoven's *Spring Sonata*. I was inspired reading his Heiligenstadt Testament, a letter written to his brothers describing his despair over his hearing troubles and his passionate resolve to overcome his physical and emotional issues to fulfil his artistic aspirations. I also drew inspiration from Rose-Lynn Fisher's book *The Topography of Tears*, in which she photographs tears captured on glass slides. These images reminded me of topographic landscapes, yet were also weirdly delicate, poetic, and intimate. Fisher gives captions to each image, translating them into something evocative of our interior lives. The captions of the images that inspired each movement have been added as subtitles.

National Radio Orchestra

Cristian Măcelaru conductor

Predrag Radisaveljić (Serbia) YCA
Buds and Petals for orchestra [11']
ISCM Serbian Section

Helena Tulve (Estonia)
Wand'ring Bark for orchestra [10']
ISCM Estonian Section

Jixue Wu (China)
SOLILOQUY for orchestra [10']
ISCM Shanghai Section

Maciej Kabza (Poland)
asc / desc - (no) ending for orchestra [12']
ISCM Polish Section



Distinguished by a rare fusion of interpretive rigor, emotional intelligence, and generosity of spirit, GRAMMY Award-winning conductor **Cristian Măcelaru** is recognized for his artistic vision shaped by deeply human, intuitive leadership that sets him apart in the field. A driving force for music's power to connect, inspire, and endure, he is deeply committed to strengthening cultural institutions, educating the next generation, and forging meaningful bonds within communities, while serving as an ambassador for the classical art form worldwide. A champion of commissioning and premiering the music of today, Măcelaru has commissioned premieres from over 52 composers across his titled positions in Paris, Cologne and Cabrillo. This illustrious group of composers includes Wynton Marsalis, Tan Dun, Gabriela Lena Frank, Jennifer Higdon, Jake Heggie, Nico Muhly, Sean Shepherd and Gabriella Smith.

The **National Radio Orchestra's** history spans nearly a century of artistic activity; it is an ensemble that has shaped the evolution of symphonic music performance and dissemination in Romania. The ensemble's repertoire is vast and diverse, with concert programs featuring masterpieces from all eras, ranging from Baroque music to contemporary works.

Predrag Radisaveljić (Serbia) | ISCM Serbian Section | YCA

Buds and Petals for orchestra (2023)

Buds and Petals for symphony orchestra was premiered in 2023 at the OKTOH Festival in Belgrade, in the Great Hall of the Kolarac Endowment, as a festival commission. Inspired by a tragic event from the Second World War, when all the children of a school were executed in the forest near Kragujevac, the composition does not rely on a narrative flow, but on the idea of opposites shaped within a fluid, dissolved form. At its edges lies a dualism: white and black, life and death, transparent and opaque, bud and petal. The compositional process diffuses and stretches the boundaries of these extremes to such an extent that, within this in-between space, time does not allow either side of the opposites to be forgotten. It is precisely in the tension between them that a clear reflection of their forms and meanings emerges. The composition explores time as an elastic dimension that both reveals and preserves extremes. In this work, time appears as a material that stretches, so that the truth of opposites may remain present.

Helena Tulve (Estonia) | ISCM Estonian Section

Wand'ring Bark for orchestra (2024)

Wand'ring Bark [The Ship at Sea] is inspired by William Shakespeare's Sonnet 116, whose central passage reads: "O no, it [Love] is an ever-fixèd mark / That looks on tempests and is never shaken; / It is the star to every wand'ring bark, / Whose worth's unknown, although his height be taken." The work was commissioned by the Pärnu Music Festival and is dedicated to its first performers, Paavo Järvi and the Estonian Festival Orchestra.

Jixue Wu (China) | ISCM Shanghai Section

SOLILOQUY for orchestra (2021)

The work expresses the author's understanding of the world, all natural things and all aspects of life. The ups and downs of the musical monologue shows the author's inner world of thinking and talking to himself. The work uses simple materials to achieve a rich effect, showing a dynamic of swimming and fluttering. This material runs through the whole work, becomes an important factor connecting all parts of the musical paragraphs, and represents a strong oriental cultural charm.

Maciej Kabza (Poland) | ISCM Polish Section

asc / desc – (no) ending for orchestra (2024)

asc / desc – (no) ending is a composition exploring the perpetual dynamics of rising and falling, suggesting that such processes lack final resolution. It reflects the cyclicity, variability, and inevitability of constant transformation, inviting the listener to contemplate the endless nature of change. The title evokes opposing movements – ascension (asc.) and descent (desc.) – which may symbolize life transitions, emotional states, or natural cycles. The notion of "no ending" highlights that every conclusion is simultaneously a beginning, underscoring the continuity of processes where change itself becomes the only constant.

Saturday May 30th • 11:00

NATIONAL UNIVERSITY OF MUSIC
Opera and Multimedia Studio

Electronic Concert 2

Huichun Yang (Taiwan) YCA

Touch Improv, performance for Arbrasson, Daxophone and live electronics [15']
Florida International University (USA)

Jiajing Zhao (China) YCA

FOMO, fixed media [7']
ISCM British Section

Agita Reke (Latvia) YCA

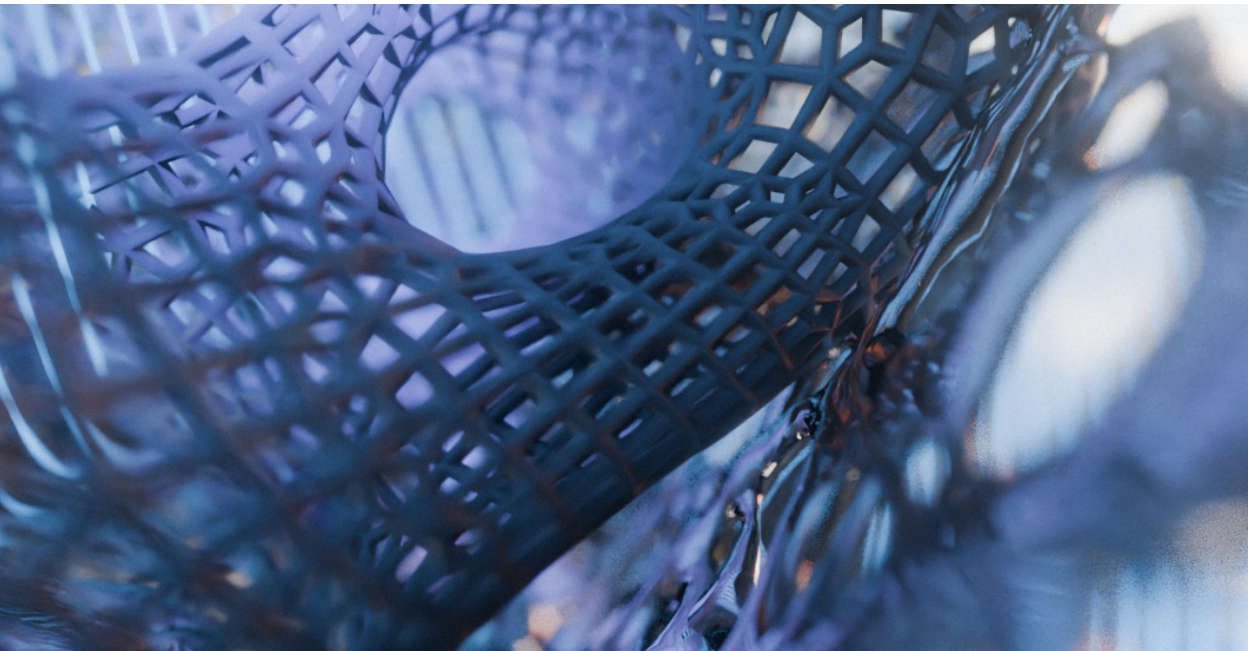
Uninhibited, fixed media [6']
ISCM Latvian Section

Anthony Marasco (USA)

Migration Script, live performance [11']
Michigan Technological University

Sorin Lerescu (Romania)

VOICES II for MIDI Controller, fixed media [11']



Huichun Yang (Taiwan) | Florida International University (USA) | YCA

Touch Improv, performance for Arbrasson, Daxophone and live electronics (2025)

The Arbrasson is a notched wooden instrument that generates tonal, birdlike resonances when its ridges are caressed. This electroacoustic performance integrates the instrument with MaxMSP and electronic systems, using real-time audio processing and spatialization as tools for improvisation.

Jiajing Zhao (China) | ISCM British Section | YCA

FOMO, fixed media (2025)

FOMO is an AI-aided acousmatic composition inspired by the anxiety of “Fear of Missing Out.” In the age of social media, this phenomenon reflects the addictive pull of information and the unease of being overwhelmed by endless digital streams. The sonic material is generated with AI in two ways: a custom-trained model processes audio from a continuous screen recording of YouTube Shorts, functioning both as a synthesiser and a transformation tool for everyday sounds; and AI-generated poems, composed of attention-grabbing phrases, are vocalised through text-to-speech. Additional materials include social media samples, mouse clicks, and electromagnetic recordings from portable devices. Working with AI reflects how digital experiences are already mediated by algorithms, allowing the piece to probe the entangled relationship between human and machine. Presented in acousmatic and spatial sound, *FOMO* transforms flat, screen-bound media into a three-dimensional, embodied listening experience that mirrors the disorientation of information overload.

Agita Reke (Latvia) | ISCM Latvian Section | YCA

Uninhibited, fixed media (2024)

Uninhibited explores slow musical timescales and gradual development, emphasising subtle sonic characteristics and movements. It symbolises a fresh sensation – like a touch or a scent – deeply connected to sensitivity. It also reflects the abstract nature of time, where similar events may repeat, yet evoke a sense of unpredictability and instability.

Anthony Marasco (USA) | Michigan Technological University

Migration Script, live performance (2022)

Migration Script centers on the unrelenting forces of nature that push creatures to live their lives as molded through centuries-old patterns without question. Using Mark Wheeler’s *Overwintering* script and Zach Scholl’s “granchild” script for the Monome Norns, the performer reacts to and shapes the slowly evolving harmonic content generated in real-time from bird migration patterns captured across Europe. Building new polyphonic and rhythmic overlays from bird song field recordings and the aforementioned sonified data, the performer uses granular engines and digital sample reduction processing to impart their fleeting influence on an unrelenting force. In this manner, the musician gains an improvisation partner out of one of their own instruments, another source of stochastic drive they must attempt to sculpt and decide how to react to in each performance.

Sorin Lerescu (Romania)

VOICES II for MIDI Controller, fixed media (2020)

VOICES II is a work composed for MIDI Controller that continues the series of my electronic music pieces written in recent years, starting from the idea of contrast and superposition between multiple types of timbres and sound effects. The 8 MIDI instruments/voices, indicated in the score – extracted from the Kore 2 program – are featured in a fragmented musical discourse represented through melodic lines in register games, rhythmic formulas, harmonies, organ points, and synthesized voices. The final crescendo symbolically brings together a tense and prismatic sonic flow, as both expression and meaning. UCMR Award for multimedia creations (2020). World premiere: International Week of New Music, Bucharest, 2021.

COULEURS Ensemble

Saturday May 30th • 17:00
NATIONAL UNIVERSITY OF MUSIC
Opera and Multimedia Studio

Performing: **Carina Cebotari**
Sergiu Cebotari
Sonia Vulturar
Laurenția Cocieru
Adela Hania Greab
Jácint Yuuka Hayashi Kelemen
Alexandru Lazăr

flute
clarinet
violin
viola
cello
percussion
piano

Conductor and Artistic Director:
Alexandru Murariu

Mikel Iturregi (Spain) YCA
Isila bezain ilun for ensemble [6']
Musikagileak (Basque Country)

Diana Čemerytė (Lithuania)
"Meine Seele wartet...", after listening to Bach for ensemble [8']
ISCM Lithuanian Section

Sanda Majurec (Croatia)
Citywalk for ensemble [8']
ISCM Croatian Section

Paul Cliff (Australia)
On the celestial hierarchy for ensemble [9']
ISCM Swiss Section

Alexandru Murariu (Romania)
Layers I for ensemble [8']

Evis Sammoutis (Cyprus)
Secret Garden for ensemble [6']
Individual Submission Cyprus



With a prolific body of compositional work, **Alexandru Murariu**, a graduate of the Gheorghe Dima National Academy of Music in Cluj-Napoca, has made a name for himself in the Romanian contemporary music scene through numerous awards and appearances at major festivals in Romania and France. His body of work includes chamber, vocal, and symphonic pieces, as well as forays into spatialized music and film scores.

The **Couleurs Ensemble** was founded in 2020 by composer Alexandru Murariu with the aim of promoting both Romanian and international modern and contemporary music. Over the course of its six years of activity, the Couleurs Ensemble has been invited to participate in numerous festivals in the field, such as Brave New Music Sibiu, Cluj Modern, the Remus Georgescu Festival in Timișoara, and the Meridian International Festival in Bucharest. In 2023, they performed on the famous stage of the Berlin Philharmonic as part of a project co-funded by the Romanian Cultural Institute through the Cantemir program.

Mikel Iturregi (Spain) | Musikagileak (Basque Country) | YCA

Isila bezain ilun for ensemble (2024)

Isila bezain ilun means “as dark as silence” in Basque. The title comes from a poem by Joseba Sarrionandia: “As silent as the snow comes darkness / As dark as silence comes the snow / As dark as the snow comes silence / As snow as silence comes darkness / As snow as darkness comes silence / As silent as darkness comes the snow”. After *Elurra bezain isil*, written also in 2024, this is my second piece inspired by this short text, which is constructed with a very limited vocabulary, rearranging a few words to form new meanings. Each one explores a different perspective of quietness and fragile sound: the first one is softer and monochrome (snowier, a winter piece after all), while the second one is slower, emptier, darker.

Diana Čemerytė (Lithuania) | ISCM Lithuanian Section

“Meine Seele wartet...”, after listening to Bach for ensemble (2020)

This work was created in 2020, commissioned by the festival Muzikos ruduo – at the beginning of the pandemic. The title aptly reflects the state of helplessness and longing at the time, and the music becomes a subtle consolation. In January 2020, I visited Leipzig, St. Peter's Church. St. Thomas, where Bach worked as a cantor for many years. His music accompanied me even when the isolation began: I especially often listened to the aria *Meine Seele wartet* from the cantata *Aus der Tiefen rufe ich, Herr, zu dir*, BWV 131. This music seemed to occupy my mind, and as soon as I received the order, I immediately knew that I would use this aria. The piece begins, like Bach's cantata, in 12/8 meter and at a slow pace. The initial motif of the aria becomes the key and leitmotif of the entire work. Bach used the Protestant chant *Herr Jesu Christ, du höchstes Gut* in his composition, a small fragment of which I also weaved in as cantus firmus. It is played at the end of the work – flute and clarinet parts.

Sanda Majurec (Croatia) | ISCM Croatian Section

Citywalk for ensemble (2019)

Citywalk is a sound walk through the city, capturing its various soundscapes: from a busy traffic intersection, through the murmur of passers-by, to the night rain in an empty street. The piece was composed in 2019 for the Synchronos Ensemble, when it was premiered at the Music Biennale in Opatija.

Paul Cliff (Australia) | ISCM Swiss Section

On the celestial hierarchy for ensemble (2014)

When I think about music I have heard in the past, playing it back in my innermost ear, I often find that it has been flattened, dispossessed of its timbral brilliance; at the same time, intruding elements swirl around it, and its playback is non-linear. *On the celestial hierarchy* is an attempt to “orchestrate” the distortions I observe in the act of recalling music heard long ago, arising through the imperfect mechanisms of memory.

Alexandru Murariu (Romania)

Layers I for ensemble (2024)

Layers I for ensemble is a work without programmatic intentions, starting from the idea of layering, especially of rhythmic patterns, and an at times obsessive use of the collage technique, through abrupt shifts from one pattern to another. The tempo and character remain largely preserved throughout the entire piece. Structured in a strophic form, with a median and a final repetition, interrupted by a pianistic cadenza in the middle, the musical discourse gravitates at one point towards minimalist moments, which, within the economy of the whole, serve as a moment of de-tension and lead the discourse toward something seemingly predictable, only to be quickly contradicted by the return of complex rhythmic activity. Timbral treatment is exploited primarily through the conventional use of the instruments involved, with very few exceptions.

Evis Sammoutis (Cyprus) | Individual Submission Cyprus

Secret Garden for ensemble (2018)

Secret Garden is inspired by the homonymous pencil drawing of Armenian artist Arshak Sarkissian, which I first encountered in Nicosia, Cyprus. I was immediately drawn to both the technical refinement of his work and its imaginative world, where cultural elements merge into new, mythical beings. To me, this imagery suggests a distinctly Primitivist mythology, resonating deeply with my own artistic interests in animals, myth, and the music of earlier centuries. My own musical language similarly seeks to bring together traditional craftsmanship and a contemporary sensibility, creating a space where older sound images are reimagined through a modern expressive lens.

Saturday May 30th • 19:00

NATIONAL UNIVERSITY OF MUSIC,
Enescu Hall

PROFIL Sinfonietta

Performing: **Ion Bogdan Ștefănescu** (flute), **Emil Vișenescu** (clarinet),
Adrian Petrescu (oboe), **Laurențiu Darie** (bassoon), **George Ambrosă**
(horn), **Oleg Răileanu** (trumpet), **Ionuț Păduraru** (trombone),
Vlad Polgar (percussion), **Adriana Maier** (piano), **Maria Bâldea**
(harp), **Ladislau Csendes** (violin 1), **Raluca Stratulat** (violin 2),
Marian Movileanu (viola), **Izabela Ghergu** (cello),
Săndel Smărăndescu (double bass)

Conductor: **Tiberiu Soare**
Artistic Director: **Dan Dediu**

Louis Franz Aguirre (Cuba)

Bembé a Obbatalá y Oddúa for ensemble [10']
ISCM Danish Section

Peter Javorka (Slovakia) YCA

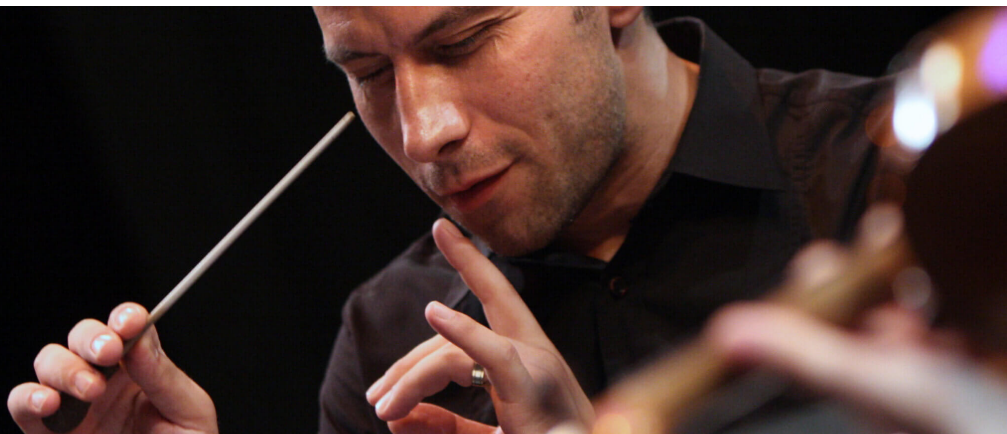
sans Marteau et sans Maître for large ensemble [16']
Music Centre Slovakia

Jan Ryant Dřizal (Czech Republic)

Morphing Amadeus for large ensemble [5']
Prague Spring Festival

Ștefan Niculescu (Romania)

Undecimum [15']



Tiberiu Soare has been active as a conductor since 1999, collaborating with numerous philharmonic orchestras and opera theaters in Romania and abroad. Since 2003, he has been the conductor of the Profil Ensemble. In 2007, he helped establish the Ludovic Spiess Experimental Opera and Ballet Studio under the Bucharest National Opera. Internationally, his career has included collaborations with prestigious ensembles, such as: the London Philharmonic Orchestra, the Osaka Chamber Symphony Orchestra, the Bad-Reichenhaller Orchester, the Prague Radio Orchestra, Camerata Salzburg, the Korean National Ballet, and the RTÉ Orchestra.

Founded in 2003 on the initiative of composer **Dan Dediu**, the **Profil-Sinfonietta Ensemble** quickly became one of the most acclaimed groups promoting avant-garde music in Romania. With its flexible structure, Profil is a true hub for contemporary music that promotes and champions both the established values of Romanian and international music and the works of young composers.

Louis Franz Aguirre (Cuba) | ISCM Danish Section

Bembé a Obbatalá y Oddúa for ensemble (2017)

Bembé a Obbatalá y Oddúa is work of extreme sonorities and impressive dramatic character. It was composed to worship the Orishas Obbatalá and Oddúa from the Afro-Cuban religion called Santería, the main source of inspiration for Aguirre's music. The irascible micro-tonal melodic designs, frantic sound blocks, complex micro-rhythmic relationships and a wide range of unconventional timbral effects, are some of the components that articulate the exuberant language of this work. The performance of *Bembé a Obbatalá y Oddúa* transforms the scene into a transgressive and ritualistic scope, in which Aguirre projects his deep-rooted Afro-Cuban culture to a novel expression of vital and multi-cultural extent. The piece was commissioned by Athelas Sinfonietta Copenhagen (with funds provided by the Danish Composers Society) who rendered its premiere in Copenhagen, Denmark, on February 25, 2018.

Peter Javorka (Slovakia) | Music Centre Slovakia | YCA

sans Marteau et sans Maître for large ensemble (2024)

The work *sans Marteau et sans Maître* was created in 2024. It is a single-movement composition, a synthesis of various fragments. Its sonic profile is shaped by a relatively large ensemble, at the imaginary "core" of which are tuned gongs, the resonant metals of crotales, bells, vibraphone, thunder sheets, a booming bass drum, harp, and piano. During its not-so-short period of creation, the piece underwent various transformations on its way to its final form. The idea was to compose music that would be neither modernist nor postmodernist. And yet, in the whirl of information the composer absorbs throughout life, all of this inevitably passes through the creative filter, adapting to the specific search involved in writing a given piece. It is probably also due to these aspects that the work, written for a rather large ensemble, emerged over much of this year in a gradual compositional process striving toward paradox. I leave it to the listener or viewer to interpret the piece – from its very title to the course of its sonic unfolding.

Jan Ryant Dřízal (Czech Republic) | Prague Spring Festival

Morphing Amadeus for large ensemble (2025)

Morphing Amadeus is a musical image composed of motifs from Mozart's Overture to *Don Giovanni*. I tried to adapt the famous musical material, which I let sound in unusual transformations. Morphing is a special visual effect in which one image smoothly transitions into another – my inspiration similarly mixes with Mozart's. I was inspired by the mechanism of David Černý's kinetic sculpture *K*, known as Franz Kafka's rotating head. The work is dedicated to Ensemble Modern, which has fascinated me since childhood with its virtuosity and aesthetically unbiased approach, so I did not spare technical difficulty or sonic imagination.

Ștefan Niculescu (Romania)

Undecimum (1997-1998)

Undecimum is a dense, challenging work, of sweeping scope and representative of Ștefan Niculescu's late compositions. The polyphonic textures, the influence of Byzantine melos (filtered through the composer's characteristic system of multi-octave scales), the fluctuating density, as well as the fervor of the this work make it a keystone of Niculescu's entire oeuvre. The Profil Ensemble has repeatedly programmed this masterpiece of Romanian music and continues to do so, as a tribute to this great Romanian composer. (Dan Dediu)

Sunday May 31st • 11:00

NATIONAL UNIVERSITY OF MUSIC
Opera and Multimedia Studio

Electronic Concert 3

George De Decker (Belgium)

CORO: VERSA EST IN LUCTUM, fixed media [13']
ISCM Flemish Section

Clemens von Reusner (Germany)

fleeting experience, electroacoustic, fixed media [8']
ISCM German Section

Steven Layton (USA)

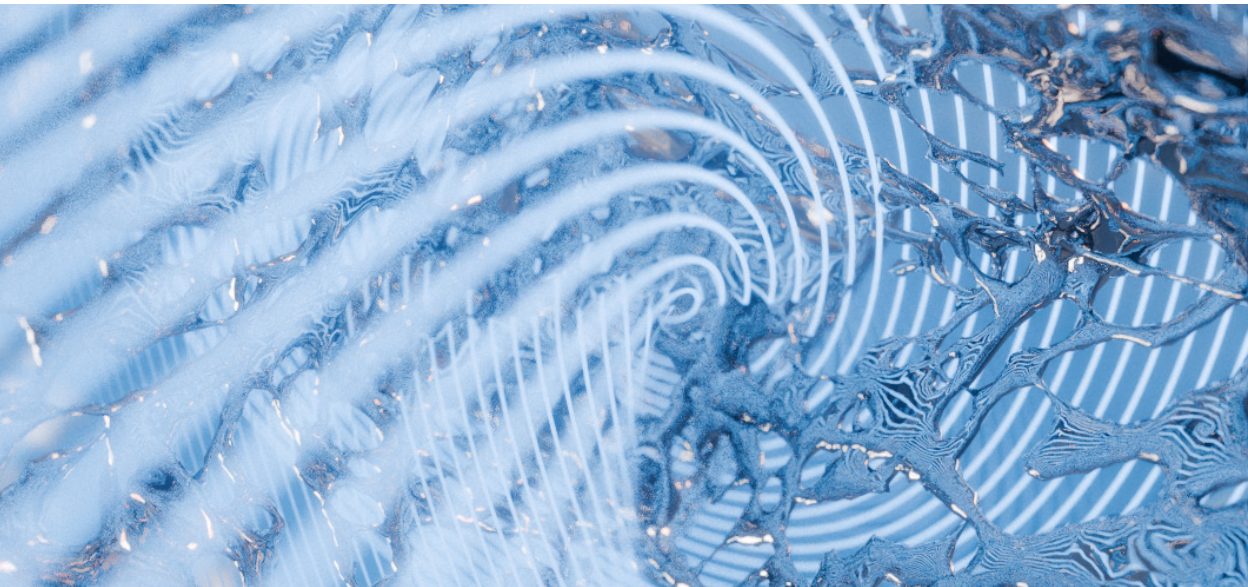
The Memory Room, fixed media [7']
Individual Submission USA

Cătălin Crețu (Romania)

Richblick, fixed media [6']
ISCM Romanian Section

Richard Barrett (Wales)

Luminous, fixed media [14']
ISCM Welsh Section



George De Decker (Belgium) | ISCM Flemish Section
CORO: VERSA EST IN LUCTUM, fixed media (2022)

Inspired by Luciano Berio's 31-song composition of the same name, George De Decker painted a cycle of 31 canvases. The key sentence Berio took as his starting point comes from a poem by Pablo Neruda – *Venid a ver la sangre por las calles* (*Come and see the blood in the streets*) – a caustic reference to General Pinochet's seizure of power in Chile in 1973. For the exhibition of this cycle of paintings, De Decker wrote a composition for female voices.

Clemens von Reusner (Germany) | ISCM German Section
fleeting experience, electroacoustic, fixed media (2025)
spatialization: ambisonics

Steven Layton (USA) | Individual Submission USA
The Memory Room, fixed media (2016)

The Memory Room was composed in 2016, using various field recordings in their natural state, with almost no electroacoustic processing. They are overlaid to evoke a surrealist mental landscape and “story”, yet are equally considered for their musical qualities. In both cases their logic is their own, but apparent to an open mind.

Cătălin Crețu (Romania) | ISCM Romanian Section
Richblick, fixed media (2017)

The electronic composition *Richblick* was created at the Institute for Computer Music and Sound Technology at the Zürich University of the Arts during an artist residency offered by the host institution. The title of the piece is a compound word consisting of: RICH (from Zürich – the city where the piece was created) and BLICK (from Rigiblick – a hill in the city where the oldest funicular ascends and where the idea for the work took shape). The meaning of the title is “penetrating view” (of sound): rich (Eng. = ample, penetrating), Blick (Ger. = view). The work is based exclusively on sounds produced by the bayan.

Richard Barrett (Wales) | ISCM Welsh Section
Luminous, fixed media (2019)

Luminous, composed in 2019, is an eight-channel fixed media composition structured around vocal material performed by Siân Wassermann, based on Georg Trakl's 1912 poem *De Profundis*, although in this piece the text is fragmented beyond comprehensibility except for occasional short words. It is dedicated to the memory of the Croatian-French composer Ivo Malec, and was first performed on 18 October 2019 in Paris on the GRM Acousmonium, with sound projection by Gabriel Paiuk. *Luminous* forms part of *PSYCHE*, an extended electronic/instrumental work. One of its recurrent themes is an exploration of extremes of static and dynamic musical behaviours, and thus of the experience of musical time, and these extremes are both present in *Luminous*, though in a way that entwines them in a complex spiral of self-similarity.

Sunday May 31st • 17:00

NATIONAL UNIVERSITY OF MUSIC

Enescu Hall

CONCERTO String Orchestra

of the National University of Music Bucharest

Bogdan Vodă conductor
Ion Bogdan Ștefănescu soloist – flute

Anna Veismane (Latvia)
Versus for string orchestra [11']
ISCM Latvian Section

lucky pollock (New Zealand) YCA
resilience (pluto trine saturn) for string orchestra [6']
ISCM New Zealand Section

Viorel Munteanu (Romania)
Umbre și geneze/Shadows and Genesis
Concerto for flute and string orchestra [20']



Bogdan Vodă is a composer of symphonic and chamber music, with works performed at international festivals. He is active as a conductor (currently the principal conductor of the Oltenia Philharmonic in Craiova), collaborating with most of the country's philharmonic orchestras. He has given concerts and participated in international festivals in France, the United Kingdom, Spain, Poland, Slovakia, Bulgaria, and Turkey. He has premiered and recorded works by prominent Romanian composers and has collaborated with established soloists as well as with over 300 young musicians at the beginning of their careers.

Ion Bogdan Ștefănescu (see bio on page 16)

The **Concerto Orchestra** of the National University of Music Bucharest was founded in 1981 on the initiative of professor and conductor Dorel Pașcu-Rădulescu. The repertoire chosen by these young musicians is extremely diverse, including representative works that span a vast chapter in the history of music. Besides concerts in Romania, the young students have gained international experience by participating in events such as the Bayreuth International Youth Festival or various tours in Hungary, Germany, Denmark, Switzerland, Spain, Italy. The aim of this orchestra is to guide young musicians – primarily postgraduate students – toward this field, offering the public a fresh, spectacular, and unpretentious approach that nevertheless stems from rigorous practice and research.

Anna Veismane (Latvia) | ISCM Latvian Section

Versus for string orchestra (2024)

Versus means contrasting, opposite. In music I depicted two different feelings – anxiety, tension at the beginning and a gentle, but still expressive mood in the second half of the piece. Although the characters are different, the musical material throughout the piece is the same. The ability to transform ideas seems to me to be one of the most exciting aspects of the creative process. If I were to compare the composition to painting, the beginning is created with broad, intense strokes of color, which are literally scattered with a confident hand on the canvas. The other half of the composition is like a watercolor, with no shortage of bright tones, yet the gesture itself is more gentle and delicate.

lucky pollock (New Zealand) | ISCM New Zealand Section | YCA

resilience (pluto trine saturn) for string orchestra (2024)

resilience (pluto trine saturn) is a meditation on what it means to be resilient. Cultivating resilience in our current world can be challenging. Often resilience is an ongoing practice which ebbs and flows in conversation with our moods and motivations. On some days, resilience is as simple as being able to get out of bed in the morning – it's the small relief that arises when getting out from under the covers, feeling and hearing your feet thump on the ground as you roll out onto the floor. Other days, it is triumphant yet tranquil – arriving at the top of a long trudge up a large hill and sitting and enjoying the view. Both manifestations are explored in this piece, which was composed for the CANZ composers' workshop in 2024 for string orchestra.

Viorel Munteanu (Romania)

Umbre și geneze/Shadows and Genesis

Concerto for flute and string orchestra (2009)

The music of this cycle has given me the opportunity to confess my fascination with musical ethos and syntaxes, which in my inner world are forever born and reborn from their own evolutions. Thus, my compositions, rather than simply being linked together, seem to be born from and to blossom out of one another. The Concerto for flute and string orchestra was dedicated to the late flutist and professor Dorel Baicu, who performed it in the country and in Chișinău. His name, encoded as a melogram, generates the sonic substance and highlights the succession of musical forms (*Prelude, Sonata, Ballade, and Rondo*) alongside a compositional technique developed under the auspices of modernity. The renowned flutist Ion Bogdan Ștefănescu subsequently performed the Concerto with the Radio Chamber Orchestra, at the Philharmonic in Ploiești and at the Festival of Romanian Music in Iași.

Opening Theory

Jazz-Rock Concert

Performing: **George-Ioan Păiș** composition/synthesizers
Ștefan Stoianovici piano/keyboards
Alex Mușat drums/percussion

Opening Theory is a Bucharest-based trio that combines the complex rhythms of progressive rock with a nu-jazz sensibility, all wrapped up in an energetic electronic sound. Inspired by the numerous possibilities of chess openings where the band's name comes from, the three musicians seek a balance between aggression and psychedelic sounds in their sonic explorations; angular riffs and rich harmonies.

George-Ioan Păiș is a musician who defines himself as a “rocker disguised as a composer.” He studied pop music composition, then transitioned to classical composition studies at the National University of Music in Bucharest, where he recently finished his doctoral studies and is currently an assistant in the composition department, teaching seminars on musical forms and analysis. His music is characterized by a rich appetite for harmony and asymmetrical rhythms, seeking to emulate the vitality of heavy metal music in a classical, new music context.

Ștefan Stoianovici is a jazz composer and pianist. With a solid background in both fields, he is currently pursuing doctoral studies in classical composition at the National University of Music in Bucharest and is active on the local jazz scene. His works have been performed under the baton of Cristian Măcelaru and Cristian Mandeal, he has written arrangements for the Radio Romania Big Band, and he has played at renowned international jazz festivals and competitions, such as the Jazz in Church Festival (Bucharest) and the B-jazz International Contest (Ghent, Belgium).

Alex Mușat recently finished his PhD studies at the National University of Music in Bucharest. He is active as a drummer, music journalist, and radio producer. As a drummer, he has collaborated on various mainstream Romanian pop music projects, co-founded the funk-rock project The Groovy Bastards, and is a member of Awake, the only Eastern European tribute band to the American progressive rock group Dream Theater. Alex Mușat hosts the weekly shows “Weekend fără snooze” and “La chat cu Alex Mușat” on Radio Seven, with guests including collaborators of Elton John and former members of the Beatles and Queen. He also contributes monthly to the music section of *Zile și Nopti* magazine and has edited the anniversary magazines *Sunete – Queen* (2021) and *Sunete – Beatles* (2022).



ISCM WORLD NEW MUSIC DAYS 2026

**columna
infinită**

Composers | Musicologists



AGUIRRE / Louis Franz Aguirre (Cuba, 1968)

Multi-award-winning composer, violinist and conductor. His catalogue, with more than 200 works, includes operas, orchestral and chamber music, works for soloists, vocal music, choral, electronic and didactic music. Aguirre has received countless commissions, and his works have been performed at festivals such as: Wien Modern; Darmstadt Ferienkurse für neue Musik; Ultraschall Festival, Berlin; Südseite nights, Stuttgart; New York Opera Festival; Saint-Denis, Paris; Gaudemus Festival; Granada Music and Dance Festival, Spain; Nordic Music Days, Helsinki; Nordic saxophone festival, Finland; 17eme Congrès et Festival du saxophone, Strasbourg, France; Copenhagen Jazz Festival; BKA Unerhörte Musik, Berlin; ISCM New Music Miami Festival, USA, etc. Louis Franz Aguirre has lived in exile in Denmark with his family, as a freelance composer, since 2004.

ALMAȘI / Gabriel Almași (Romania, 1977)

Gabriel Almași is one of the distinct voices of contemporary Romanian music. He began with studies at the Faculty of Music of the West University Timișoara, in the Musical Pedagogy section (1996-2001), where, alongside his academic training, he also took extracurricular composition courses under the guidance of Maestro Remus Georgescu. Between 2002 and 2006, he pursued composition studies at the National University of Music Bucharest, alongside the renowned professor Dan Dediu. In 2013, he completed his academic path by earning a Doctor of Music degree from UNMB. His work includes symphonic, chamber, solo creations, as well as music for theater, jazz, and rock, which have been performed at numerous festivals and concerts in Romania, as well as in Germany, the Netherlands, Canada, Albania, Italy, etc. Among his recognitions are the Award of UCMR for symphonic music and the Award of the Romanian Academy (2022).



ANGHEL / Irinel Anghel (Romania, 1969)

Irinel Anghel is composer, vocal performer, and interdisciplinary artist. She attended the George Enescu Music Lycée Bucharest, specialising in piano (1988), the National University of Music Bucharest, specialising in musicology (1994) and then composition (1996). She has MA in Musicology (1995) and Composition (1997), a PhD in Musical Studies (2004) and she is a graduate of the National University of Music's MIDAS postdoctoral programme (2013). Her output as a composer includes instrumental pieces, chamber music, electronic music, symphonic works, and theatre music. Since 2008, she has dedicated her career to interdisciplinary, hybrid, fusion and performance art. She is an advocate of experiential art with surrealist and post-humanist detents.

ARBET / Arnaud Arbet (France, 1982)

Arnaud Arbet has established himself as a highly sought-after choral conductor for the modern and contemporary repertoire, as well as for opera. He performs regularly with major European institutions, notably the Madrid Symphony Orchestra, the Robert Schumann Philharmonic Orchestra of Chemnitz and the Gürzenich Orchestra of Cologne, conducting works ranging from Schönberg and Mozart to Rihm, Ligeti, Kagel, Salieri and Bizet. He also collaborates with ensembles and orchestras in Milan, Umeå and Bucharest. As founder of the ensemble Le Seuil Musical, he explores the aesthetics of the early 20th century. Also active as a composer, he worked closely with György Kurtág for five years on *Fin de partie*, the Romanian premiere of which he conducted in 2025 at the George Enescu International Festival.





ARDITTO / Cecilia Arditto Delsoglio (Argentina, 1966)

Cecilia Arditto Delsoglio studied at the Conservatorio Julián Aguirre and CEAMC in Buenos Aires, and later at the Conservatory of Amsterdam. She recently received First Prize at the Mannheim Opera Theater Competition 2021 for her opera based on *L'Étranger* by Albert Camus and the Willem Pijper Prize in the Netherlands (2024) for *Tissue*. Her music has been performed in Latin America, Asia, the USA, and Europe. Cecilia's language is rooted in concrete music made with everyday objects, low-tech devices, and reimagined instruments. Fascinated by unstable textures in both atmosphere and form, she explores fragile materials in dialogue with strong musical structures. With a strong emphasis on notation, her scores include not only sound, but also light and space.

AROLA / Tytti Arola (Finland, 1990)

Tytti Arola is a Finnish composer and sound artist who is interested in bringing daily life to concert spaces, composing multi-sensorial pieces and working with spatial audio. In her artworks, Arola often uses electronics and lately she has been researching embodiment of playing through performance and instrument building. Arola's oeuvre has been widely performed in different festivals in Finland and abroad, for example at Nordic Music Days, Huddersfield Contemporary Music Festival, KLANG-festival, Ung Nordisk Musik, Musica Nova Helsinki, Reykjavík Arts Festival, Tampere Biennale, Helsinki Festival, Our Festival and Flow Festival.



BAJDE / Aleksandra Bajde (Slovenia, 1987)

Aleksandra Bajde is a Slovenian composer-performer, cultural manager, lecturer, and researcher living in Vienna. She has been a recipient of several scholarships for composition from the Ministry of Culture of the Republic of Austria. In 2020 she was awarded the Theodor Körner Förderpreis and selected for the European Music Council Fellowship Programme (2020-2022). She was one of the SHAPE+ artists 2022. Her music has been performed at prominent venues, and major festivals, i.e., Brucknerhaus Linz, Leicht über Linz, Crossroads Festival, Wien Modern in Austria; November Music, Operatage Rotterdam in the Netherlands; Oper Köln in Germany; Ljubljana New Music Forum, Cankarjev dom in Slovenia, and many more.

BALINT / George Balint (Romania, 1961-2019)

George Balint graduated from the composition department of the National University of Music in Bucharest, where he studied under Ștefan Niculescu, and later specialized in orchestral conducting under Iosif Conta, Constantin Bugeanu, and Cristian Brâncuși. He served as conductor at the Ion Dacian National Operetta Theatre in Bucharest, associate professor at the University of Pitești, adjunct professor at the National University of Music in Bucharest, and editor-in-chief of the magazine *Actualitatea muzicală*. George Balint's body of work includes chamber, choral, and symphonic compositions, with a particular emphasis on vocal-instrumental works. He was awarded the George Enescu Prize by the Romanian Academy (2002). (Mara Balint)



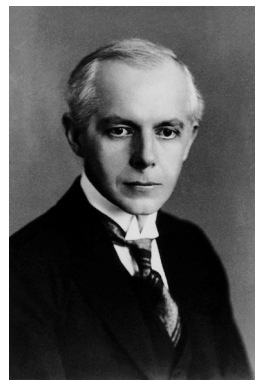


BARRETT / Richard Barrett (Wales, 1959)

Richard Barrett's work encompasses a range from free improvisation to intricately-notated scores, and from acoustic chamber music to innovative uses of digital technology. He is involved in several creative collaborations with the ELISION ensemble, the electronic duo FURT, the Evan Parker Electroacoustic Ensemble, Milana Zarić and Ensemble Studio 6. He now teaches at the Institute of Sonology in The Hague and is Professor of Creative Music Research at Leiden University. His work as composer and performer is documented on over forty CDs. In October 2020 he and Milana Zarić set up the digital label STRANGE STRINGS. His books *Music of Possibility* (2019) and *Transforming Moments* (2023) are published by Vision Edition.

BARTÓK / Béla Bartók (Hungary, 1881-1945)

Béla Bartók took his first steps in music under the guidance of his parents, who were amateur musicians. He furthered his musical studies at the Royal Academy of Music in Budapest, achieving spectacular success both as a composer and as a pianist. Deeply attached to the traditions of his country, he began the process of collecting Hungarian folk songs together with the composer Zoltán Kodály, but this was merely the starting point of an endeavour he later continued on his own: the meticulous collection, transcription, and systematization of the folkloric heritage of Eastern Europe, extending as far as North Africa. Thanks to this substantial contribution, he was dubbed the "father of ethnomusicology," although in his time this field had not yet taken shape. (Ioana Biġu)



BELDEAN / Laurențiu Beldean (Romania, 1970)

Laurențiu Beldean is a composer and senior lecturer in music theory at Transilvania University in Braşov. His teaching focuses on modern methods of analysis, particularly those relating to the musical languages of the 20th and 21st centuries. Beldean is a graduate of the National University of Music in Bucharest (composition, conducting, violin), where he studied with Anatol Vieru. He subsequently continued his studies at music universities across Europe (Munich, Salzburg, Vienna, Berlin); he also participated actively in the Darmstadt Summer Courses. He has given lectures at several European music universities: in Graz, Vienna, Bratislava, Berlin, Budapest and Athens. In 2022, he received the Composers' Union Prize (Romania), an honour that joins the New York University (NYU) Composition Prize (2002) and the George Enescu Fellowship (Paris, 2020).

BENCE-MUK / Cristian Bence-Muk (Romania, 1978)

Cristian Bence-Muk studied composition under Prof. Hans Peter Türk at the Gheorghe Dima National Academy of Music Cluj-Napoca (2002). In 2005 he earned the academic title of doctor of music, under the guidance of Prof. Cornel Țăranu. Currently, carries out his activity as Prof. Univ. Dr. teaching Musical Forms and Analysis and Composition, and he is the President of the Senate of the Cluj Music Academy. Since 2022, he has been the vice-president of UCMR. His musical output includes choral, vocal, chamber, symphonic, vocal-symphonic works, chamber opera, and ballet. He has received national and international awards (George Enescu Composition Award from the Romanian Academy, 2023), his works have been performed in Romania and abroad (France, Italy, Sweden, Portugal, Poland, Hungary, USA, etc.) and published in Romania and Switzerland.





BJARNASON / Kolbeinn Bjarnason (Iceland, 1958)

Kolbeinn Bjarnason studied philosophy and literature at The Icelandic University and flute in Reykjavík, Basel and New York. As flautist Bjarnason performed in Europe, America and Japan and worked with composers as Toshio Hosokawa, Brian Ferneyhough, Doina Rotaru and Simon Mawhinney. His recordings of the music of Hosokawa and Ferneyhough have received international acclaim. Bjarnason is co-founder of Caput ensemble. Leaving the flute behind in 2017, Bjarnason devotes now his energy to composition. He finished his M.A. degree in composition from Iceland Academy of the Arts in 2013. Majority of his music, both instrumental and vocal, is inspired by poetry. His music has been performed by various ensembles, including The Hamrahlid Choir, CAPUT and New Juilliard Ensemble. Kolbeinn teaches at the Iceland Academy of the Arts and is an active trail runner.

BRÂNDUȘ / Nicolae Brânduș (Romania, 1935-2023)

Nicolae Brânduș graduated with degrees in piano and composition from the National University of Music Bucharest and earned his Doctor of Music degree in 1981 from the Gheorghe Dima Academy of Music Cluj-Napoca. Between 1969 and 1980, he attended the New Music courses in Darmstadt (Germany) and worked with the musical acoustics research teams in Paris (IRCAM) and Bourges (GMEB). He is the author of over 50 works spanning all genres of contemporary classical music, from opera, instrumental theatre, symphonic music to electronic and computer-assisted music, imaginary music. He served as president of the Romanian National Section of the International Society for Contemporary Music and organized the World Music Days Festival in Romania and the Republic of Moldova in 1999.



CÂRNECI / Carmen Maria Cârnelci (Romania, 1957)

Studied composition and conducting at the National University of Music Bucharest, where she earned her PhD in music, and continued composition studies in Freiburg, Germany. Is the first woman conductor in the history of La Scala Theatre in Milan (1992), with a contemporary opera production (Salvatore Sciarrino, *Perseo e Andromeda*). Her works have been commissioned by new music festivals and ensembles (Germany, Switzerland, France), and performing institutions (Bonn Opera, where in 1996 conducted her own chamber opera *Giacometti*), and are published by Ricordi, Furore (Kassel), and Editura Muzicală. She served as Artistic Director of the Week of Contemporary Music Bucharest (2005-2006), and as Executive Director of Editura Muzicală (2007-2011). She currently coordinates the concert season of the George Enescu National Museum and the devotioModerna ensemble.

CHANG / Yun-Chen Chang (Taiwan, 1994)

Yun-Chen Chang is a Taiwanese composer whose work spans instrumental, choral, and electronic music. Her music is often described as organic and closely attuned to performers' gestures. She values collaboration in the creative process, which she explored in her master's thesis on composer-performer relationships. Her music has recently been presented at the 2024 Intercollegiate Concert, 2024 C-lab x IRCAM Workshop Showcase, Original Sound and Contemporary Imagination of the Zhuoxi Bunun People (2025), and the 2025 C-Lab Sound Festival.





CLIFT / Paul Cliff (Australia, 1978)

Paul Cliff is a composer of instrumental and multimedia works. Since 2016, he is based in Basel, Switzerland. His music often focuses on concepts such as collective memory and historical musical traditions, notably through the integration of archival recordings in his works. His music has been programmed at festivals including Weimarer Frühjahrstage and Darmstädter Ferienkurse and has been performed by ensembles such as Klangforum Wien or l'itinéraire. In 2019, his scenic work *Portal Fantasies* was premiered at the Zeiträume Biennale in Basel. Paul obtained a Doctorate from Columbia University, New York, a master's at King's College, London, and participated in the IRCAM Cursus. Paul has also served as artistic director of neuerBand Ensemble für neue Musik and Ensemble Recherche.

COJOCARU / Ziv Cojocaru (Israel, 1977)

Ziv Cojocaru is composer, conductor and arranger. A multidisciplinary musician active in the fields of contemporary, classical and popular music. Recipient of the 2025 ACUM Prize, and the 2015 Prime Minister's Award for Composers. Cojocaru currently serves as an Associate Professor and the founder and the Head of the Music Division within the Department of Arts at Ben-Gurion University of the Negev. He serves as Composer in Residence of the Israel Symphony Orchestra. He served as the Conductor in Residence of the Israel Sinfonietta (2018-2023), and as a senior faculty member at the Jerusalem Academy of Music and Dance, where he also served as the Chair of the Department of Composition and Conducting (2018-2021). He received both his MA in composition and conducting at JAMD. He completed his Doctoral degree in composition at Bar-Ilan University.



CREȚU / Cătălin Crețu (Romania, 1971)

Cătălin Crețu studied at the Faculty of Electromechanical Machinery and Installations at the Technical University of Petroșani, the Faculty of Music at the West University of Timișoara, and the National University of Music in Bucharest, specializing in Music Education and Composition. He continued his studies in sound art at the Hochschule für Musik und Theatre Hamburg, then earned a doctorate in music from the National University of Music in Bucharest. He has a prolific body of work, including chamber music, choral music, symphonic works, electronic music, computer-assisted music, interactive multimedia works, and more. Since 2008, he has been a research scientist at the Center for Electroacoustic Music and Multimedia and a faculty member at UNMB.

ČEMERYTĖ / Diana Čemerytė (Lithuania, 1974)

Diana Čemerytė studied at the Lithuanian Academy of Music in Vilnius, and later at Johann Wolfgang Goethe University in Frankfurt at Main. Her creative path was shaped by masterclasses dedicated to contemporary composition and Gregorian chant. The composer has received numerous commissions and scholarships from various institutions, and her work has been repeatedly recognized with prestigious awards. Diana Čemerytė's music is heard internationally in Europe and the USA. Her works have been presented at festivals such as the International New Music Summer Course in Darmstadt. The portrait albums *Mondgesänge* (Genuin Classics, 2019) and *Meine Seele wartet - Metamorphosen* (MICL, 2023) reveal the diversity and emotional depth of her musical language. Currently, Čemerytė lives in Germany, and her music is published by Furore Verlag.



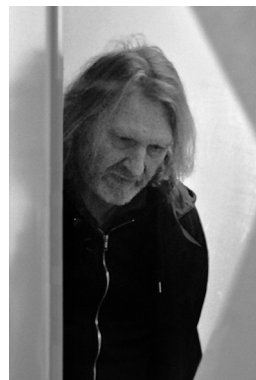


DĂNCEANU / Liviu Dănceanu (Romania, 1954-2017)

Liviu Dănceanu was a Romanian composer, conductor, music critic, and professor. He attended the Bucharest Conservatory, where he studied composition with Ștefan Niculescu. He made his debut as a composer in 1978 at the same institution. He is the founder and artistic director of the contemporary music ensemble Archaeus, with which he has performed works by contemporary composers, in addition to his own repertoire. Dănceanu taught courses in music history, aesthetics, Baroque stylistics, and other subjects at the UNMB.

DE DECKER / George De Decker (Belgium, 1951)

George De Decker is a visual artist and composer. He studied piano, composition and art history at the Royal Conservatory in Antwerp and Brussels, electronic music at IPEM in Ghent and painting in Anderlecht. Besides solo work and works for a large symphonic orchestra and sound installations, he also composed music for film, television and theatre. De Decker also created large mixed media installation projects including *Ørnen 1897*, a gigantic wooden zeppelin installation in which he combined fine art, music and film. In 2016 he founded the music ensemble SP!TSBERGEN.



DEDIU / Dan Dediu (Romania, 1967)

He studied composition in Bucharest with Ștefan Niculescu and Dan Constantinescu, and in Vienna with Francis Burt. He has composed over 190 works covering nearly all musical genres: 5 symphonies and 20 orchestral pieces, 13 concertos, 7 string quartets, chamber music in various formations, piano music, choruses, 5 operas and one ConcertOpera (*Wagner Under*). He is the recipient of numerous national and international composition awards and served as artistic director of the International Week of New Music Bucharest (1999, 2001, 2007, 2008, 2016-2025). Dan Dediu is a composition professor, artistic director of the Profil ensemble, and was rector of the National University of Music Bucharest (2008-2016). He is *doctor honoris causa* of several universities in Romania and Moldova. In 2022, he was elected president of UCMR.

DI CASTRI / Zosha Di Castri (Canada, 1985)

Zosha Di Castri is a Canadian composer living in New York. Her work (which has been performed in North and South America, Asia, and Europe) extends beyond purely concert music including projects with electronics, sound arts, and collaborations with video and dance. She has worked with such ensembles and artists as the BBC Symphony, San Francisco Symphony, the L.A. Philharmonic, the Chicago Symphony Orchestra, the New York Philharmonic, Montreal Symphony Orchestra, the Toronto Symphony Orchestra, the National Arts Centre Orchestra, the Tokyo Symphony, Amazonas Philharmonic, International Contemporary Ensemble, Wet Ink, Ekmeles, JACK Quartet, Yarn/Wire, the NEM, Talea Ensemble, Barbara Hannigan. Zosha is the Francis Goelet Associate Professor of Music at Columbia University and a 2023 American Academy of Arts and Letters Goddard Lieberson fellow.





DŘÍZAL / Jan Ryant Dřizal (Czech Rep., 1986)

Dřizal studied composition at the Prague Conservatory and the Academy of Music and Performing Arts in Prague, where he defended his doctoral degree. He also completed his studies at the Tallinn Academy of Music and the Royal College of Music in London. He became the first ever winner of the Czech Philharmonics composition competition, with his composition *The Melancholic Chicken* being premiered under the baton of Jiří Bělohlávek. His compositions are commissioned and regularly performed by leading Czech and foreign performers, musical ensembles and festivals, such as the Czech Philharmonic, Prague Spring, and Ensemble Modern. Dřizal currently works as a music theory and composition teacher at the Prague Conservatory.

ENESCU / George Enescu (Romania, 1881-1955)

George Enescu remains the most prominent figure in Romanian music from the first half of the 20th century. He studied at the Vienna Conservatory, graduating at the age of 12 from Joseph Hellmesberger Jr.'s violin class. He continued his studies at the Paris Conservatory under the guidance of Marsick, Gédalge, Massenet, and Fauré. He began his international performing career early, appearing on both sides of the Atlantic in various roles: as a soloist, conductor, or member of chamber ensembles. Unfortunately, the scope of Enescu's career as a performer overshadowed his achievements as a composer, and the public success of the two Romanian Rhapsodies overshadowed his true masterpieces: the lyric tragedy *Ceclipe* and his late chamber works. (Vlad Văidean)



GILDEMANN SINK / Madli Marje Gildemann Sink (Estonia, 1994)

The music of Madli Marje Gildemann (also known as Madli Marje Sink) is inspired and influenced by a variety of biological processes and phenomena in nature, which she integrates into her music and creates unique musical landscapes. Her sound world is atmospheric, finely detailed, intimate and poetic, weaving together scientific accuracy, natural phenomena and the subtlety of biological processes along with a magical sense of being. In January 2026 she released her debut album *Dream Sequence of an Ancient Forest* under the KAIROS Record Label.

GIMÉNEZ-COMAS / Núria Giménez-Comas (Spain/France, 1980)

Núria Giménez-Comas studied instrumental and electroacoustic composition at HEM Geneva with Michael Jarrell and Luis Naon. Very interested in mixt music she has been selected to do Cursus 1 and 2 for composers at IRCAM. Very attached also to the orchestration, she has worked with orchestras as OCG, Brussels Philharmonic, OBC and with conductors as Michel Tabachnik, David Robertson, Duncan Ward. She has recently recorded a digital CD with orchestral works, realized two stage works (one from the *Nostalgie 2175* by Anja Hilling, commissioned by Ircam), and a chamber opera (from the *Shadow. Eurydice says* of Elfriede Jelinek, commission of Gran Teatre del Liceu). She has received commissions and worked with different ensembles and institutions, as Diotima, Contrechamps, Ensemble Itinéraire, Radio France, Grame, Ircam.





HANNAN / Michael Hannan (Australia, 1949)

Michael Hannan is a composer, performer and musicologist based in Geelong in the state of Victoria, Australia. Prior to moving to Geelong in 2020, Michael was Professor of Music at Southern Cross University in Lismore, New South Wales. Michael has published books on the music of Australian composers, Peter Sculthorpe and Richard Meale, He has also published many journal articles and book chapters in fields as diverse as Australian new classical music, film music, music education, The Beatles, and electronic dance music. Michael has composed over 200 works in concert music, media music, experimental music, electroacoustic music, theatre music, and music for young musicians. Much of Michael's concert music for piano and other instruments has been based on Australian birdsong, drawing upon field recordings he has made.

HARRIS / Louise Harris (United Kingdom, 1983)

Louise Harris is an electronic and audiovisual composer, and a Professor of Audiovisual Composition at The University of Glasgow. She specialises in the creation and exploration of audiovisual relationships utilising electronic music, recorded sound and computer-generated visual environments. Louise's work encompasses fixed media, live performance and large-scale installation pieces, with a recent research strand specifically addressing Expanded Audiovisual Formats (EAF) and data-drive audiovisualisation. She is also a scholar of audiovisual composition with her first monograph, *Composing Audiovisually*, published in 2021.



HINDMAN / Heather Hindman (Canada, 1976)

Heather Hindman is a Canadian composer based in Edmonton, Canada. Her practice focuses on acoustic concertmusic, works utilizing digital technology, and mixed electronic-acoustic works. She draws inspiration from everyday experiences, subtle contexts and borrowed sound materials, creating works that recontextualize existing musical material into rich sonic landscapes of unpitched sound and harmonic colour. Her works have been performed worldwide including the ISCM World Music Days, the Birmingham Frontiers Festival, and have been broadcasted on CBC and Belgian national radio. She teaches undergraduate Composition at the University of Alberta and aims to broaden inclusion of contemporary composition in educational settings.

HENDRICH / Paweł Hendrich (Poland, 1979)

Paweł Hendrich is a Polish composer of instrumental and electroacoustic music. His works are performed across Europe, Asia, USA and are released on albums such as *Chamber Works*, *Metaforma*, and *Fractalized*. Recipient of major awards, scholarships and commissions (e.g. Warsaw Autumn Festival, Ensemble Modern, Ensemble Musikfabrik, Basel Sinfonietta). He received the Decoration of Honor Meritorious for Polish Culture (2017), the Bronze Cross of Merit (2022) and the Annual Award of the Polish Composers' Union (2025).





HVOZDÍK / Samuel Hvozdiik (Slovakia, 1993)

Samuel Hvozdiik studied organ and composition in Košice and Bratislava. His music is regularly played at festivals in Slovakia and abroad. In 2017 was his composition *Regerna Symbio Irbis* chosen by Ensemble Modern for IEMA final concerts. He attended multiple workshops with composers and players such as Kaija Saariaho, Tristan Murail, Helena Tulve, Tosiya Suzuki, Zsolt Nagy, Andrius Arutiunian, Robert Rudolf, Marián Lejava and others. In 2013 he won 1st prize in Slovak conservatories composition competition and in 2019 2nd prize in International composition competition Generace. In 2019 his composition *Torus* chosen for ISCM 2020 festival in New Zealand.

IKEDA / Satoru Ikeda (Japan, 1961)

Having received a MA degree in Composition from Tokyo University of the Arts, IKEDA Satoru is currently musical director at Shimamura Music Co., Ltd. He has won 20 and distinctions including I Prize in The Music Competition of Japan (1988), Japan Symphony Promotion Foundation (2000), The Orchestral Song Composition Competition (2001), International Composition Prize Luxembourg 2004, The British Harpsichord Society Tenth Anniversary Composition Competition (2012), the Alfred Schnittke International Composers' Competition (2018) and I Prize Ex-Aequo in Musica Prospettiva's 2019-2020 International Call for Scores. His works have been selected for the ISCM World New Music Days 2018 in Beijing, 2021 in Shanghai and Nanning, and principal scores are published by the Universal Edition. Reviews of his works included in albums that have won the award for Best Classical Album (USA).



IOACHIMESCU / Călin Ioachimescu (Romania, 1949)

Graduated from the National University of Music Bucharest under the class of Maestro Ștefan Niculescu. Between 1980 and 1984, he furthered his compositional training at the New Music Courses in Darmstadt and at IRCAM Paris. Author of symphonic, concerto, chamber scores, electronic or mixed music (instruments and electronic media), and film music. His works have been performed in Romania and abroad, published by the Editura Muzicală and Edition Salabert, and recorded by Electrecord, Attaca Records, and Nova Musica. He has been distinguished with numerous awards, such as the Kranichsteiner Musikpreis by the Internationales Musikinstitut in Darmstadt, awards from the UCMR, and the Award of the Romanian Academy. The aesthetics explores the inner world of sound, aiming for a language based on acoustic and psychoacoustic laws, in the aspiration to reach a "new consonance."

IORGULESCU / Adrian Iorgulescu (Romania, 1951)

Adrian Iorgulescu is a versatile musician, distinguished creatively and in theoretical, political, pedagogical, and administrative spheres. He is professor and doctoral advisor at UNMB and the president of UCMR-ADA. He served as president of UCMR (1992-2005 and 2010-2022) and was actively involved in cultural and political life from a governmental perspective, serving as Minister of Culture and Religious Affairs (2005-2008). He is a corresponding member of the Romanian Academy and an *honorary doctorate* recipient from the Academy of Music, Theater, and Fine Arts in Chișinău. His body of work includes compositions across all genres, including the opera *Revolution*, two cantatas, six symphonies, six concertos, film music, chamber music, choral works, lieder. He has been honored with numerous awards, including the George Enescu Prize from the Romanian Academy and the composition prize from the World Music Celebration Louisville.



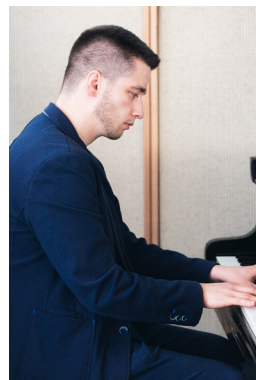


ITURREGI / Mikel Iturregi (Spain, 1997)

Mikel Iturregi is a Basque-Spanish composer. He studied composition in Musikene (Donostia / San Sebastián) and since 2021 he is studying at the Conservatoire de Paris, in Gérard Pesson's class. His music has been performed by Quatuor Diotima, Ensemble Recherche, Ensemble Intercontemporain soloists, NAMES Ensemble, IEMA Ensemble and Bilbao Symphony Orchestra. He has participated in international composition academies and festivals held in Spain and Austria. During 2024/25 he participated in the AVEC residency program led by Les Cris de Paris, for which he wrote two pieces for children choir. In 2024 he obtained the Colegio de España / INAEM composition prize, giving him the opportunity to program a portrait concert in Paris during 2026, including a newly commissioned piece.

JAVORKA / Peter Javorka (Slovakia, 1993)

Peter Javorka, Slovak composer and performer, is the author of chamber, orchestral and vocal compositions. In 2025 he was awarded the Ján Levoslav Bella Prize for his work *sans Marteau et sans Maître* for large ensemble. Javorka's compositions have been heard at festivals in Europe. In 2014 he found the young composers' festival AsynChrónie, where as founder, artistic director and conductor of Ansámbeľ Asynchrónie he has performed more than a hundred works by young composers. To this day, as artistic director of the festival, he has organised ten annual events. As pianist or conductor, he has presented many premieres of work by composers at home and abroad. He is an active solo and chamber piano performer.



JÄRNEGARD / Lina Järnegard (Sweden, 1979)

Lina Järnegard is educated at Gotland School of Composition (Visby) and at the Academy of Music and Drama (Gothenburg). Her main teachers has been Per Mårtensson, Henrik Strindberg, Ole Lützow-Holm and Ming Tsao. 2011 she also studied at the Royal Scottish Academy for Music and Drama in Glasgow with David Fennessy. Since 2010 Lina is artistic director of *Dråpera*, an ensemble of performing art in Gothenburg. The ensemble explores and develops methods and ideas for new experimental opera and music theatre. Lina is collaborating with soloists and chamber ensembles over the world and has been represented at Huddersfield New Music Festival, Festival Mixtur, Sounds of Stockholm, Unehörte musik, Frontside festival, Festival Contemporaneus and others.

KABZA / Maciej Kabza (Poland, 1990)

Polish composer born in 1990. He graduated in composition from the Grażyna and Kiejstut Bacewicz Academy of Music in Łódź under Zygmunt Krauze (2014) and in music theory under Ewa Kowalska-Zajac (2015). He studied electronic music with Krzysztof Knittel and sound engineering at the Polish-Japanese Academy of Information Technology in Warsaw. In 2025, he earned a doctorate under Artur Zagajewski. He composes instrumental and electronic music, performed in Poland and abroad at contemporary music festivals. His work has been internationally recognized with numerous grants and awards.





KIM / Jongwoo Kim (South Korea, 1968)

Jongwoo Kim earned both MA and PhD degrees in composition from Yonsei University Graduate School. His notable achievements include 2nd prize at the 35th Dong-A Music Competition, winner of Italy Contemporanea '98 Competition, the 2000 KBS Creative Orchestral Works Competition, and the Korean National Creative Music Festival. His works have been presented at prestigious ISCM WNMD in Luxembourg (2000) and Shanghai (2021). He was also selected for the 2012 ARKO Korean Creative Music Festival with *Wilderness*. Kim has taught composition and theory at several universities including Yonsei, Sungshin Women's, and Catholic Kwandong Universities. He is currently a member of Chang-ak Society, 21st Century Music Society, ISCM Korea Branch, and ACL-Korea. His albums and scores are available on Apple Music and Italy Taukay Music.

KURTÁG / György Kurtág (Hungary, 1926)

György Kurtág is a Hungarian composer and pianist. According to Grove Music Online, with a style inspired by "Bartók, Webern, and, to a lesser extent, Stravinsky, his work is characterized by compression in scale and force and by a distinctive expressiveness." In 2023, he was described as "one of the last living links to the defining composers of the postwar European avant-garde." He was a professor of piano at the Franz Liszt Academy of Music from 1967, later also teaching chamber music, and taught there until 1993.



LAYTON / Steven Layton (USA, 1956)

I am a composer, currently living in Seattle, Washington. In my work, traditional and "imaginary" modern classical mix it up with electronic, historical, and world vernacular influences. My music operates on a number of different levels, making an often dense, but rich and colorful music. I'm a musician by training but sometimes words and pictures come instead. To me, they all follow the same fundamental instinct and aesthetic. Art happens. Echoes and reflections are good things, in every sense; my debt of influences happily come from an enormous web of people, places and times. What is summoned here is up to you, through me...

LEOV / Jessie Leov (New Zealand, 1994)

Jessie Leov is an award-winning composer and musician of Australian and New Zealand heritage. With a diverse practice as a music-maker, Jessie's work traverses the classical and popular music space including cross-disciplinary collaboration across the arts. Her music reflects a deep curiosity about the world around her; exploring nature, identity, personal experience, and responding to other art forms such as poetry and visual art. In 2024 Jessie was selected to attend the Edward T. Cone Composition Institute at Princeton University. She is the recipient of 2022 APRA Professional Development Award and was a composer fellow at the 2025 Bang on a Can Summer Music Festival at MASS MoCA in MA, USA. Jessie holds a master's in composition from the University of Auckland, where she was awarded the Douglas Mews Composition Prize.



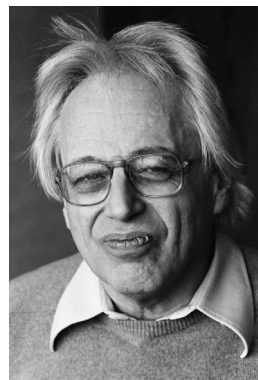


LERESCU / Sorin Lerescu (Romania, 1953)

Sorin Lerescu studied composition at the National University of Music Bucharest with Tiberiu Olah and Anatol Vieru. In 1982 founded the New Music Group Traiect, was founder and artistic director of the International Festival New Music Encounters Brăila (1997), president of the Romanian National Section of the International Society for Contemporary Music (2003-2013), artistic director of the International Week of New Music Festival (2004) and co-artistic director (2009), artistic director of the of the International Festival Meridian (2005-2012). His oeuvre includes: 7 symphonies, 6 concertos, 2 cantatas, instrumental and vocal-instrumental music, electronic music, and the opera *Urmuzica*. Awards from the UCMR for chamber music (2003), symphonic works (2017), and multimedia works (2020), and George Enescu Prize of the Romanian Academy (2003).

LIGETI / György Ligeti (Hungary, 1923-2006)

György Ligeti is considered the most influential composer of the late 20th century. Over the course of six decades, he wrote solo works, choral compositions, electronic pieces, orchestral works, and musical theater. Ligeti was born in Târnăveni and first studied music in Cluj-Napoca, then at the Franz Liszt Academy in Budapest. During the Hungarian Revolution of 1956, he fled to Vienna, and in 1957 he worked at the West German Radio electronic studio in Cologne. His first orchestral works, *Apparitions* (1958-1959) and *Atmospheres* (1961), cemented Ligeti's reputation among the European avant-garde. Rejecting the dogmatism of the Darmstadt school, Ligeti embraced influences from early music, art, literature, science, and folk music, conceiving complex yet accessible works imbued with eccentric humor or a dark spirit.



LINH / Đỗ Hoàng Linh (Vietnam, 1979)

Đỗ Hoàng Linh is a composer and currently an editor at Hanoi Radio and Television. He graduated from the University of Music in 2005, majoring in Composition at the Vietnam National Academy of Music. His research areas include composing musicals, dance music, film music, orchestral arrangements and song composition. His musical products have been introduced nationwide in Vietnam and have won many music awards in Vietnam. Currently, he is still collaborating with the orchestras of the Vietnam National Academy of Music, the Vietnam National Opera and Ballet, the Vietnam National Symphony Orchestra and many other conferences.

LOWRIE / James Lowrie (Canada, 1990)

James Lowrie pens experimental chamber-pop new-music epics. As a composer he both celebrates and interrogates genre conventions, putting commonly found musical material under the microscope. James is the creator, host, and writer of CBC's composer brain, short videos humorously dissecting pop music from a composer's perspective. He has contributed to CBC's In Concert as a featured guest. He is the creator, host, and curator of Radio Haha, an experimental music-comedy talk show with live electronic processing at Toronto's Tranzac Club. James is currently in the second year of his PhD at University under the supervision of Dr. Kotoka Suzuki. He is on a research stay at IRCAM in Paris in music and humour as of September 2024.





LUNDÉN / Ida Lundén (Sweden, 1971)

The composer, musician and educator Ida Lundén has been professionally active since the mid-90s. First in jazz music but after studying at Gotland School of Music Composition and later music academies in Stockholm and Freiburg, she is active in improvisation, contemporary and electronic music. Her music can be described as playful, exploratory, sometimes political, often based on older music or on extra-musical ideas. Collaboration with musicians and other artists is central to her artistic practice and she has, among other things, composed music for several dance performances. Ida Lundén lives in Stockholm.

LUPU / Olguța Lupu (Romania, 1969)

Olguța Lupu studied piano, then graduated in composition with Tiberiu Olah at the Bucharest Conservatory. She holds a PhD in musicology and her favourite subject is 20th century music, with a focus on Romanian composers. Her work has been included in various national and international conferences and symposia, she has participated in radio broadcasts and has published over 50 studies. She has written books in the field of musicology and music theory and coordinated, as editor, several volumes dedicated to important personalities of Romanian music. She was awarded the prizes of the UCMR (2016), *Muzica* magazine (2018, 2022) and Grigore Constantinescu Award, granted by UCRRM (in 2026, for 2025). Currently, he is the coordinator of the Musicology Section of UCMR, teaches Music Theory, Score Reading and is Dean of the Faculty of Composition, Musicology and Music Pedagogy at UNMB.

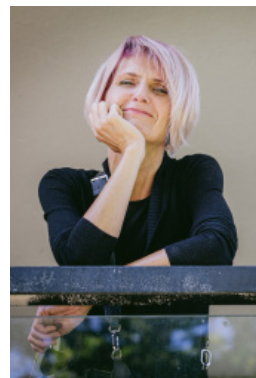


LURIE / Asher Lurie (USA, 2003)

Asher Lurie is a composer from Dallas, Texas. His percussion quartet *CORE* won the 2025 Tribeca New Music Competition, and his orchestral work *Precisely* was a finalist for the American Prize and the Brevard Competition and won the first edition of the Stamps Competition. Lurie's collaborators include Sandbox Percussion, arx duo, Trio Kanon, Unheard-of//Ensemble, and Silver Bow Sound, and he has participated in festivals including highSCORE, soundSCAPE, Cortona Sessions, Brevard, and the Atlantic Music Festival. Lurie's music, shaped by his Jewish heritage and studies in neoclassical metal, blends aggression with dreamlike serenity. He studied at the University of Miami with Scott Stinson and resident composers Matthias Pintscher, Chen Yi, and Marcos Balter, and from Fall 2025 started master's studies at Rice University.

MAJUREC / Sanda Majurec (Croatia, 1971)

The composer, pedagogue, and harpsichordist lives and works in Zagreb and Osijek. She is a full professor at the Academy of Arts and Culture in Osijek, where she teaches harmony and composition. Her music has been featured at festivals and concerts both in Croatia and abroad, including the Music Biennale Zagreb and World New Music Days. She has performed with renowned artists and ensembles such as Laurence Cummings and the Croatian Baroque Ensemble, presenting both baroque repertoire and her own works. She is co-founder of the Little Harpsichord Festival and of the Croatian Harpsichord Association Continuo. Alongside her regular membership in the Croatian Composers' Society, she is actively involved with the Osor Musical Evenings. She is the recipient of numerous awards and distinctions.





MARASCO / Anthony Marasco (USA, 1986)

Anthony T. Marasco is a composer, sound artist, and instrument designer who takes influence from the aesthetics of today's Digimodernist culture. Marasco's works have been featured at the Society for Electro-Acoustic Music in the United States (SEAMUS) conference, the Networked Music Festival, the MoxSonic Festival, the Toronto International Electroacoustic Symposium, the Electroacoustic Barn Dance, the New York City Electroacoustic Music Festival, Mise-En Festival, Montreal Contemporary Music Lab. He's received commissions from WIRED Magazine, the Elm Trio, smol ensemble, Phyllis Chen, Quince Contemporary Vocal Ensemble, Toy Piano Composers, and Maureen Batt. He is an Assistant Professor of Music Composition and Technology and Director of the Electronic Music Studios at Michigan State University.

MARTIN / Leandro A. Martin (Spain/Argentina, 1974)

Dr. Leandro A. Martin is a Spanish-Argentinian composer, professor and researcher based in Canary Islands. He has premiered pieces and gave lectures in countries such as Germany, Cuba, Italy, Argentina, USA, England, Spain, Austria, Belgium, Faroe Islands, etc. He worked with musicians such as ensemble mosaik, Dominika Falger, Phace ensemble, Gustavo Díaz-Jerez, Mintcho Mintchev, Ensemble DifrAcción, Nordic Voices, Opificio. Sonoro, Nuevo ensemble de Segovia, etc. His works are published by Universal Edition.



MĂLĂNCIOIU / Gabriel Mălăncioiu (Romania, 1979)

Gabriel Mălăncioiu's music has been presented to audiences on five continents in over 350 concerts, performed by prestigious ensembles such as the Youth Symphony Orchestra Zurich, Neue Vocalsolisten Stuttgart, and the Slovenian Chamber Choir, by performers such as Florian Müller, Gudrun Hinze, and Richard Craig, and by conductors such as Michael Wendeborg, Huba Hollóköi, and Martina Batič. Corneliu Dan Georgescu remarked that Gabriel Mălăncioiu is "one of the most active personalities, a confident and very original voice in the contemporary musical landscape." His scores are published by Universal Edition. Currently, teaches stylistics of contemporary music performance, orchestration, and musical analysis at the West University of Timișoara, Faculty of Music and Theatre.

MĂNICEANU / Mihai Măniceanu (Romania, 1976)

Mihai Măniceanu studied piano with Viniciu Moroianu and composition with Dan Dediu at the National University of Music Bucharest. In 2011 he obtained a doctoral degree in music from the same university. He received an Erasmus scholarship at the University of Music and Theatre Felix Mendelssohn Bartholdy, Leipzig (2003-2004), as well as scholarships from the UNMB for the Muzikfest Festival, Hamburg (2001), the Junger Künstler Festival-Film Music, Bayreuth (2002), ISA 20 International Summer Academy, Murzzuschlag (2010), the METRIC Training Event for Free Improvisation in Tallinn (2016), in Leipzig (2022). He has been awarded at the Icon Arts Competition (2003), the Prize of the Romanian Academy (2011), the Symphonic Music Prize of the UCMR (2011), the Chamber Music Prize of the UCMR (2016, 2019), and the Matei Brâncoveanu Prize (2016).





MICCHELLI / Mark Micchelli (USA, 1991)

Mark Micchelli is a musician, scholar, and educator whose work hybridizes classical, jazz, and popular music idioms. His album *Glitched-On Bop* (New Focus Records, 2025) received reviews including “[Micchelli’s] playing is as perfect as his imagination” (*Fanfare Magazine*) and “made me physically uncomfortable” (*BlogCritics*). His album *Five Years in Exile* (Ropeadope, 2026), with Vietnamese singer-activist Mai Khôi, was profiled by radio stations WESA, WQED, and KALW. In 2023, he received an SMT Emerging Scholar award for his *Music Theory Online* article about Cecil Taylor. In the fall, Mark will be joining Temple University as an Assistant Professor in Music Studies.

MOGOȘAN / Iulia Mogoșan (Romania, 1984)

Iulia Mogoșan is currently a scientific researcher at the Gheorghe Dima National Music Academy in Cluj-Napoca (Romania), where she completed her studies in musicology and obtained her PhD in music (*Romanian References in György Kurtág’s Works*, 2018). She also studied musicology in Germany, at the Carl von Ossietzky University of Oldenburg, at the University of Leipzig and at the Martin Luther University of Halle-Wittenberg. During her stay in Leipzig and Halle – and as an employee of the Bach Archive in Leipzig – she specialized in historical musicology and music manuscript research. Her primary research topics focus on Romanian music and culture, with particular emphasis on Transylvanian music.



MORALES OSSIO / Cristian Morales Ossio (Chile, 1967)

Cristian Morales Ossio Composer, improviser, and professor at the Universidad Católica de Chile. He has composed music in diverse formats and geometries: solo instruments, conventional chamber ensembles, electroacoustic music, orchestral music, and works for multiple media, including video and dance. His collaborative compositional practice using “recursive methods” explores a variety of sound combinations and collective situations in music. This search for new sounds is also permeated by free improvisation, which he embraces as an inseparable strategy for composition. He studied at the University of Chile, and abroad he studied with composers such as Gabriel Brnčić (at the Universitat Pompeu Fabra), Philippe Manoury and Marco Stroppa (at the CNSM Lyon) and a PhD supervised by Liza Lim (at The University of Huddersfield, in the UK).

MOREIRA / Daniel Moreira (Portugal, 1983)

Daniel Moreira is a lecturer at the ESMAE, where he teaches modules in Analysis, Composition, and Film Music, and an integrated researcher at CEIS20. He completed his PhD in Musical Composition at King’s College London (2017) and MA at ESMAE (2010). Some of his teachers were George Benjamin, Fernando C. Lapa, and Dimitris Andrikopoulos, Carlos Guedes, Miguel Ribeiro-Pereira and José Oliveira Martins. As a composer, he has received commissions from several Portuguese and international institutions, including Casa da Música, the Musica Strasbourg Festival, ECHO, MPMP, the Kölner Philharmonie, and the Batalha Centro de Cinema. Daniel Moreira’s music spans multiple genres, with a particular focus in recent years on the interaction between acoustic instruments and electronics, as well as multidisciplinary approaches within the realms of film and television music, opera, and various forms of vocal music.





MUNTEANU/ Viorel Munteanu (Romania, 1944)

Viorel Munteanu studied at the George Enescu Conservatory in Iași, graduating successively in the musical pedagogy and composition departments. In 1980 he benefited from a study and documentation scholarship at the Santa Cecilia Academy in Rome and deepening composition and polyphony with Roman Vlad (1981-1985). He has been a university professor since 1991 and a doctoral supervisor since 2001 at the National University of Arts George Enescu Iași, where he has also held the positions of Dean and Rector (2004-2012). His works have been performed in over 500 concerts and international festivals in South Africa, England, Austria, Bulgaria, the Czech Republic, etc. Holds the Award of the Romanian Academy (1981), five creation prizes from UCMR, and the title of *doctor honoris causa* from multiple Romanian universities and Moldova.

MURARIU / Alexandru Murariu (Romania, 1989)

Alexandru Murariu graduated composition (BA, MA, PhD) from the National University of Music Gheorghe Dima Cluj-Napoca, under the guidance of Prof. Univ. Dr. Adrian Pop. He received the chamber music prize at the George Enescu International Competition (2014) and the symphonic music prize at the same competition (2018); in 2017, the Prix de composition à la mémoire de Nadia Boulanger at the Fontainebleau Summer School (France), along with UCMR awards (2017, 2018), the George Enescu Scholarship from the Romanian Cultural Institute (2014, 2019) and the George Enescu Prize from the Romanian Academy (2024). In 2020 he founded the contemporary-music ensemble Couleurs, promoting Romanian contemporary music, performing among others on the Berlin Philharmonic (2023).



NEMESCU / Octavian Nemescu (Romania, 1940-2020)

A representative of the archetypal approach, which he initiated, pursued, and theorized throughout his life, Octavian Nemescu left behind a cohesive work dedicated to the innovative recovery of cultural essences, decontextualized and stripped of their spatio-temporal traits, to which he, like Constantin Brâncuși, infused the magical power of symbols. Nemescu pursued a path of recovering musical archetypes from within an avant-garde attitude. The use of natural resonance, isonic music with a present center, the aesthetics of the beginning or the end (for which the composer employed anacrusis/sonic surges or final cadences), the aesthetics of musical compression or spatio-temporal condensation, conceptualism, and imaginary music are compositional solutions that the author has discovered within the realm of a sacred minimalism opened up by an archetypal orientation, for the recovery of the deep meanings and purpose of art.



NICULESCU / Ștefan Niculescu (Romania, 1927-2008)

Ștefan Niculescu studied at the Royal Academy of Music in Bucharest (1946-1950) and at what is now the National University of Music in Bucharest (1951-1957), in Mihail Andricu's composition class. He participated in the International Summer Courses in Darmstadt (1966-1969), where he was also invited as a professor (1993), as well as in the Summer Courses for Electronic Music at the Siemens Studio in Munich (1966). Ștefan Niculescu taught composition and musical analysis at UNMB. He was invited as composer-in-residence by the DAAD in Berlin (1971-1972) and at the Künstlerhaus Schloß Wiepersdorf (1993). In 1991, he founded the International Week of New Music Festival in Bucharest. His body of work comprises 70 compositions spanning nearly all musical genres. (Valentina Sandu-Dediu)





NISHIMORI / Hisataka Nishimori (Japan, 1986)

Born in Osaka, Japan. Studied composition on the undergraduate and postgraduate levels at Okinawa prefectural university of arts. Won the 1st Prize in MUSICA E POESIA TRA ITALIA E GIAPPONE, the 2nd Prize in the Young Composers Competition in the 34th ACL, the 2nd Prize & the Audience Award in Concorso Costruttori di Armonie 2, and more. The works were selected for the ISCM 2017 and the ISCM&ACL 2022. In recent years, offered the works to many musicians, and the events such as Osaka Guitar Summer 2021, the event of Italian Pavilion (Conservatorio di Musica Arturo Toscanini) in EXPO2025 OSAKA, etc. Often composes the music which is inspired from Japanese folklore. Studied under Harue Kondoh, Giorgio Battistelli, and Salvatore Sciarrino.

NIȚU / Irina Nițu (Romania, 1982)

Irina Nițu holds a PhD in musicology, is a research fellow at the George Enescu National Museum in Bucharest, a member of the Union of Composers and Musicologists of Romania, and an accredited expert for the Ministry of Culture in the field of documents relating to the history of Romanian music. She participates in national and international musicology conferences and publishes books, studies and articles with Editura Muzicală (Bucharest), Casa Mureșenilor (Brașov), in *Muzica Magazine*, *Actualitatea Muzicală*, *Musicology Today* (Bucharest), *Musicology Papers* (Cluj), *Dilema*.



NIZAMI / Myrtó Nizami (Greece, 1994)

Myrtó Nizami is a Greek composer and pianist whose work draws inspiration from poetry, painting, philosophy, and politics. Her music explores the fluid plasticity of sound, often engaging with the interplay between technology and acoustic material. A central focus of her artistic approach is the organic connection between sound and the performer's body, treating performance as an embodied, dynamic process that in turn informs and inspires the compositional act. Nizami has composed for a wide range of settings – from solo works to chamber ensembles, orchestras, and vocal music, often integrating electronics. Her work extends beyond the concert hall into multidisciplinary collaborations involving video art, theatre, short films, and installations. She has received commissions by Georges Aperghis, Radio France, Onassis Foundation and from 2023-2025 she is composer-in-residence in Dag in de Branding Festival (NL).

OLAH / Tiberiu Olah (Romania, 1928-2002)

Tiberiu Olah studied at the Academy of Music in Cluj-Napoca (1946-1949) and at the Pyotr Ilyich Tchaikovsky Conservatory in Moscow (1949-1954). He taught composition and orchestration at the Bucharest Conservatory (1954-2001). He participated in the Siemens Foundation's electronic music courses (1966) and in the Darmstadt courses (1967-1969). He received a composer-in-residence fellowship through the Berliner Künstler program (1969-1970), as well as the Koussevitzky Composition Fellowship (1971). Through the DAAD, he received a research fellowship in the field of musical time and space. He composed symphonic, vocal-symphonic, chamber, choral, film, and stage music. His music has been published and recorded by several publishers and record labels: Salabert, Schott's Söhne, Muzyka, Editura Muzicală.





OLIVER / Tomislav Oliver (Croatia, 1987)

Tomislav Oliver Graduated in Musicology and Composition at the Zagreb Music Academy and pursued further studies at Mozarteum Salzburg, ESMUC Barcelona, and KUG Graz. In 2023, he completed IRCAM's Cursus program. From the underground extreme electronics/noise scene, his music reflects a blend of genres and spans works for soloists, ensembles, orchestra, electronics, and acousmatic formats, as well as film, ballet, and dance. He is the founder of Croatia's NAE collective showcasing experimental multimedia. Since 2018 he is associate professor at the Zagreb Music Academy and, from 2023, artistic director of the Music Biennale Zagreb festival.

PANKERT / Paul Pankert (Belgium, 1965)

Paul Pankert studied violin at the conservatories of Liège, Düsseldorf and Maastricht. His activity has been focused on performance for over two decades; he is currently devoting more of his time to composition. He is a member of the Belgian Composers' Association Forum des Compositeurs and co-founder of the KL-EX association (promoting the development, production and performance of new works in the field of experimental, contemporary and improvised music, including mixed media, electronic music and musical theatre). He teaches at the Musikakademie Ostbelgien. His first composition *Spaltung* was awarded the Prix de composition de l'Académie Royale de Belgique (2008), and *Toccata* was awarded the Prix Annelie de Man (2021). His works commissioned by Orgelpark Amsterdam, the Ars Musica Festival in Brussels, the Festival van Vlaanderen (B-Classic), the Ostbelgienfestival, and Flagey in Brussels. He was awarded the title of Künstler Ostbelgiens (2017).



PĂIȘ / George-loan Păiș (Romania, 1994)

George-loan Păiș is a Romanian composer based in Bucharest. His music incorporates the driving rhythms, colourful harmony and visceral energy of jazz and metal. In addition to his classical work, he is also active as a synthesist and composer for the progressive rock trio Opening Theory. George Păiș is a graduate of the National University of Music in Bucharest, where he obtained a PhD on the fundamental themes of 20th-century music. As a researcher, he has authored articles on the music of Ștefan Niculescu and is interested in issues of perception in contemporary music, musical semiotics and the philosophy of art.

PECK / Charles Peck (USA, 1988)

Charles Peck is a composer whose work has been called "wild and shimmering" (*Broad Street Review*) and "substantial, personal, genuine" (*Roger Shapiro Fund*). His music has been performed by the Minnesota Orchestra, the Albany and Columbus Symphonies, the Kaleidoscope Chamber Orchestra, the Civic Orchestra of Chicago, the JACK Quartet, and Sandbox Percussion. Recently awarded fellowships from the Guggenheim Foundation and the American Academy of Arts and Letters, Peck has also received commissions from the Fromm Foundation, the Barlow Endowment, the McKnight Foundation, the Orchestra of St. Luke's, Alarm Will Sound, the Bergamot Quartet, and Ji Hye Jung and has been named a winner of composition competitions with the New York Youth Symphony, ASCAP, the Cabrillo Festival, the Left Coast Chamber Ensemble, and the Tribeca New Music Festival. Peck is a member of the composition faculty at the University of Pittsburgh.





PIDGORNA / Anna Pidgorna (Canada, 1985)

Anna Pidgorna is a Ukrainian-Canadian composer, vocalist, multidisciplinary artist and producer with a sharp eye for society's absurdities. Her work perches on the intersection between personal and political, fusing elements of classical technique with Ukrainian folk idioms and natural soundscapes. Anna travelled through Ukraine (2012, 2013 and 2023) to record folk music and absorb the atmosphere of a country at war, the research resulting in several vocal and instrumental works. A passion for storytelling and opera has resulted in multiple collaborations with writer Maria Reva, including *Our Trudy*, commissioned and premiered by the Ad Astra Festival in Russell, Kansas (2021), and *Plaything*, developed by Musique 3 Femmes and premiered at UfaFabrik in Berlin (2022) through the Mécénat Musica Prix 3 Femmes 2020 Award. Anna is the Founder and Artistic Director of Pickle Underground and works as General Manager at City Opera Vancouver.

PIKUSH / Yurii Pikush (Ukraine, 1998)

Yurii Pikush was born in Dnipro in 1998. He studied composition at the National Music Academy of Ukraine in Kyiv. He has won prizes at numerous competitions including the Metropolitan Andrei Sheptytskyi Scholarship (2021), the Myroslav Skoryk All-Ukrainian Composition Competition (2023) and the Levko Revutskyi State Music Prize (2024). Pikush is also a member of the National Union of Composers of Ukraine. He has participated in international course in Lviv, Warsaw Autumn masterclasses and has worked with renowned composers such as Simon Vosecek, Sky Macklay and Yannis Kyriakides. His works have been performed at festivals including the Ukrainian Contemporary Music Festival in the USA, Warsaw Autumn, Contrasts. His compositions have been performed by Basel Sinfonietta, Proton Ensemble, Kyiv Camerata, the National Symphony Orchestra of Ukraine, the Ensemble Recherche.



POLACZYK / Jakub Polaczyk (Poland, 1983)

Jakub Polaczyk is a New York based Polish-American composer, pianist, and educator whose work bridges Polish musical traditions with contemporary global influences. His music has been performed at major venues such as Carnegie Hall and Musikverein in Vienna. He has received numerous awards and distinctions, including recognition from the American Prize in Composition, as well as winning the Iron Composer competition in Cleveland. He was awarded the Bronze Gloria Artis Medal Gold Cross of Merit Medal by the President of Poland. He teaches at the New York Conservatory of Music and has presented lectures worldwide. His music is published primarily by Donemus and Universal Edition, and recordings released on labels such as: Albany Records, Ablaze Records, and Naxos.

POLLOCK / lucky pollock (New Zealand, 2000)

lucky pollock is a young composer based in Te Whanganui-a-tara in NZ. Their compositional work ranges from notated music to experimental improvisation and electronic and popular music genres. They enjoy collaborating with their environment to create music, and as an amateur astrologer have been exploring composing music inspired by astrological patterns and techniques.





POP / Adrian Pop (Romania, 1951)

Adrian Pop received his training under the successive guidance of the masters Sigismund Toduță and Cornel Țăranu. His affirmation within the national and international context occurred at the end of the 1970s, through a series of symphonic and choral works that achieved lasting success. His creations have been honoured over time with numerous awards (the Prizes of the UCMR, the George Enescu Prize of the Romanian Academy, prizes at international composition competitions in France, Italy, Austria, Spain, and South Africa). He has been decorated with the Order of Cultural Merit conferred by the President of Romania and is a Knight of the Ordre des Arts et des Lettres, awarded by the French Ministry of Culture. Adrian Pop is professor of composition at the Gheorghe Dima Music Academy in Cluj-Napoca.

PRAESENT / Gerhard Praesent (Austria, 1957)

Composer and conductor, music theorist, born in 1957 in Graz/Austria, Gerhard Praesent studied composition under Iván Erőd and conducting under Milan Horvat in Graz (graduated with honors in both subjects in 1982 and in 1985 resp.). More than 1200 performances of his works in 20+ countries (including numerous composer's portraits and radio-broadcastings) give evidence of his extraordinary compositional activities. Several commissioned compositions (e.g. for the Gesellschaft der Musikfreunde in Vienna, for the Wiener Konzerthausgesellschaft, the Austrian Chamber Symphony, the University of Graz, the Mürztaler Werkstatt in the festival Styrian Autumn, the Internat.Cello-Competition in Liezen, the Styrian Choir Association and for many performing artists).

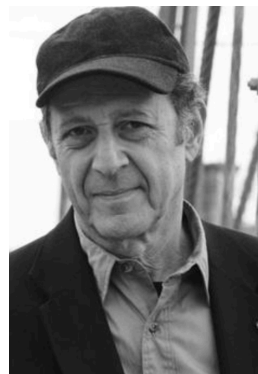


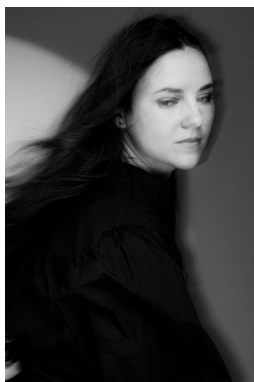
RADISAVELJIĆ / Predrag Radisavljević (Serbia, 1993)

He works as assistant professor in the Department of Composition, at the Faculty of Music in Belgrade. His works have been performed in Europe, Asia, and North America. Radisavljević has also participated as a composer and music producer in numerous film and theater projects, including the TV drama *Belgrade Trilogy* by Biljana Srbljanović and *Nobelovac* by Tihomir Stanić produced by RTS. As a composer and orchestrator, Radisavljević has collaborated with many symphonic and chamber ensembles. He is the composer, music producer, and conductor of the multimedia piece *The Stranger Within* for accordion, chamber orchestra, lighting, live animation, and dance, authored by Mirko Škarica, which premiered at the 68th Split Summer Festival and was later part of the Kragujevac Cultural Summer program in 2023.

REICH / Steve Reich (USA, 1936)

Steve Reich is best known as a pioneer of minimalist music in the 1960s. His work is characterized using repetitive patterns, slow harmonic rhythms, and canons. His innovations include the use of tape loops to create phasing patterns, as in his early compositions *It's Gonna Rain* (1965) and *Come Out* (1966), as well as the use of simple, audible processes, as in *Pendulum Music* (1968) and *Four Organs* (1970). Works such as *Drumming* (1971) and *Music for 18 Musicians* (1976) are considered landmarks of minimalism and major influences on experimental music, rock, and contemporary electronic music, helping to establish minimalism as a movement.





REKE / Agita Reke (Latvia, 1992)

Agita Reke is a Latvian electroacoustic music composer and sound artist. Her artistic practice encompasses fixed media, live performances, multimedia performances, and sound installations. As a composer, she has collaborated with acoustic, contemporary music ensembles such as L'Ensemble Multilatérale (Paris), Fractales (Belgium), Names (Salzburg), Ensemble for New Music Tallinn (Tallinn), Latvian Radio Choir (Riga), and Sinfonietta Riga (Riga). As a performer, she has been a member of the electroacoustic experimental project/group Systema Solaris (Riga) and electronic duo flowerpower. In 2021, she participated in the Venice Biennale Musica College as an experimental performer. She has also performed at festivals such as Skaņu Mežs, Tallinn Music Week – Skaņu Mežs & Ūle Heli, Ung Nordisk Musik Reykjavík, and Afekt (Tartu).

von REUSNER / Clemens von Reusner (Germany, 1957)

The electroacoustic works of German composer Clemens von Reusner are characterized by purely electronically generated sounds and those found in special places and processed in the studio. The work on the sound itself, its arrangement and movement on individual paths in the virtual acoustic spaces of multi-channel loudspeaker configurations are at the center of his compositional work. He is a member of the Academy of German Music Authors. In 2024, Clemens von Reusner received the international Thomas-Seelig-Fixed-Media Prize of the German Society for Electroacoustic Music (DEGEM) for his entire oeuvre. His compositions have been awarded national and international prizes. They are performed worldwide at renowned international festivals for contemporary music.



ROMIH / Matic Romih (Slovenia, 1996)

Matic Romih completed his master's degree in composition in 2021 under Professor Vito Žuraj at the Academy of Music in Ljubljana. He has distinguished himself in numerous competitions, receiving the *Aegis Carminis* award (2019) and *Darila izročila* (2022). In 2023, he was the winner of the International Rostrum of Composers in the under-30 category. He participated in international projects such as the Next Generation Workshop in Donaueschingen and the Classwork Project with Ensemble Recherche in Freiburg. His oeuvre includes solo, chamber, orchestral, and especially choral music. In 2020, he held a portrait concert in Šentjur and released the digital album, *Horizon*. He currently teaches music at Grm Primary School in Novo mesto, conducts the youth and children's choirs, and actively participates in choral projects as a composer, conductor, and accompanist.

ROTARU / Diana Rotaru (Romania, 1981)

Diana Rotaru's music often explores hypnagogic states, imaginary folklore, (dark) humor or fictional "bad" girls. She is the recipient of several important awards including the ISCM-IAMIC Young Composer Award (Vilnius, 2008), the George Enescu Prize, ex-aequo (for orchestral work in 2005 and for chamber work in 2003) or the Irino Prize (Japan, 2004). Since 2012 she is a Doctor of Music at UNMB, where she is currently teaching composition. She has been awarded creative residencies at the Cité des Arts in Paris (2007), Villa Sträuli in Winterthur (2011) and Vienna (2015, with a scholarship from the Austrian Federal Chancellery and KulturKontakt).





ROTARU / Doina Rotaru (Romania, 1951)

“Doina Rotaru’s personal, unique, and easily recognizable style is based on an archetypal aesthetic that draws on sound and timbral patterns rooted in primary Romanian and universal transgeographical folklore, as well as structural principles with symbolic value and function – circular and spiral forms, sacred numbers, etc.” (Irinel Anghel). Doina Rotaru has written more than 120 works (solo, chamber, choral, and orchestral), among 3 symphonies and 15 concertos with soloist. She has received commissions from the Warsaw Autumn Festival, Radio France, Radio Graz, the Suntory Hall Foundation (Tokyo), the French Ministry of Culture, and various ensembles and soloists from Austria, Croatia, Switzerland, France, Germany, Iceland, Japan, the Netherlands, Sweden.

ROWE / Will Rowe (USA, 1992)

Will Rowe is a composer from Oxford, Michigan. His works are receiving performances both in the U.S. and internationally by such ensembles as the Camerata Silesia Katowice and ensemble mise-en, and by such soloists as Bixby Kennedy. Will is a titlist in the BMI Student Composer Awards, and participant in festivals such as the ISCM World Music Days festival. He also frequents the artist colony scene as a resident of the Byrdcliffe Artist Colony and is recorded on Access Contemporary Music’s label. Will serves as the Co-Director of the American Composers Alliance. Additionally, he is the Co-Curator of the contemporary chamber music workshop series, Concept Lab, which he produces with Seth Boustead as a program of Access Contemporary Music.



SAMMOUTIS / Evis Sammoutis (Cyprus, 1979)

Evis Sammoutis’ works have been commissioned by festivals and organizations, such as Venice Biennale, and his music was performed in more than 45 countries around the world, at leading festivals and contemporary music series, such as Tanglewood and ISCM. Evis is Associate Professor of Composition at the Eastman School of Music, University of Rochester, and he is also the Co-founder and Artistic Director of the International Pharos Contemporary Music Festival. His catalogue includes over 60 works scored for various combinations, and since 2013, all his works are published exclusively by the University of York Music Press, where Evis is a House Composer. His first monographic album was released on the KAIROS label in Spring 2025 to critical acclaim.

SANDU-DEDIU / Valentina Sandu-Dediu (Romania, 1966)

Valentina Sandu-Dediu graduated in musicology from the National University of Music in Bucharest in 1990. Since 1993, she has been teaching at the same institution (professor of musicology, stylistics, theories of performance). Author of more than 30 studies, 300 articles and a series of broadcasts for Radio Romania, Sandu-Dediu has written and edited 14 books on Alban Berg’s *Wozzeck*, musical mannerism, style and rhetoric, Romanian music (see *Rumänische Musik nach 1944*, Saarbrücken, Pfau, 2006), music and ideology. Valentina Sandu-Dediu was a fellow of Wissenschaftskolleg zu Berlin, she is rector of New Europe College in Bucharest and in 2008 received the Peregrinus Prize of the Berlin-Brandenburg Academy of Sciences.





SCHEMBRI / Caterina Schembri (Italy/Columbia, 1993)

Caterina Schembri is an Italian-Colombian composer and producer based in Dublin. Described by the *Journal of Music* as a new voice with a “distinctive sound”, her work is characterised by harmonic explorations, symbolic meaning, and different orchestration possibilities. Her music frequently engages with visual imagery and written word, often incorporating original texts. Schembri’s debut album *Sea Salt & Turpentine*, featuring Ficino Ensemble and Michelle O’Rourke, was released in 2024 under Ergodos, with a performance in the National Concert Hall of Ireland. She has composed pieces for a variety of ensembles including Ficino Ensemble, Tonnta, Chamber Choir Ireland, Lumiere Quartet, ConTempo Quartet, and the Spilliaert Trio.

SEPPAR / Evelin Seppar (Estonia, 1986)

Evelin Seppar is a freelance composer working in Tallinn. A sensitive and poetic approach to sound and a strong connection between music and text are central to her work. She is drawn to compactness of material, clarity of form and long arches of development. She has written choral, orchestral and ensemble works and her music has been performed in Europe, America, Asia and Australia.



SONGFENG / Tian Songfeng (China, 1994)

Tian Songfeng, a young composition faculty member at Harbin Conservatory of Music, holds a Doctor of Musical Arts in Composition from the University of Missouri, studying under Pulitzer Prize-winning composers Zhou Long and Chen Yi. Beginning piano at age five and composition at nine, he trained with Prof. Liu Xueyan, later earning his BA from the Central Conservatory of Music under Li Binyang, Luo Xinmin, and Hao Weiya. He pursued his master’s degree with renowned composer Zygmunt Krauze. Tian’s works have received international recognition, including prizes at the ASCAP Morton Gould Young Composer Awards (USA), OPUS ARTIS PARIS (France), and Franz Schubert and Modern Music (Austria). His diverse output spans orchestral, choral, chamber, and solo works, performed at major festivals such as Warsaw Autumn and Donaueschingen.

STROE / Aurel Stroe (Romania, 1932-2008)

Aurel Stroe studied composition with Mihail Andricu at the Bucharest Conservatory. Between 1962 and 1985, with a return beginning in 1993, he taught courses in orchestration and composition at the same institution. In the 1960s, he attended the international music courses in Darmstadt, encountering the ideas of composers such as Mauricio Kagel, György Ligeti, and Karlheinz Stockhausen. He received a DAAD creative fellowship in Berlin (1972-1973), which facilitated his engagement with the research environment at the Institute of Comparative Musicology led by Alain Danielou. During this period, his works were performed at festivals in Royan, Warsaw, Berlin, Rome, and Paris. He was a visiting scholar at the University of Illinois (1985-1986), where he taught courses on tuning systems and morphogenetic musical composition. He composed symphonic, vocal-symphonic, chamber, choral, vocal, electronic, and opera music.



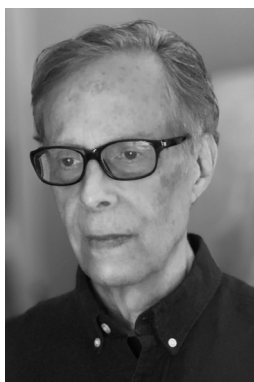


STUMP-LINSHALM / Petra Stump-Linshalm (Austria, 1975)

Petra Stump-Linshalm studied at the University of Music and Performing Arts Vienna and at the Conservatorium van Amsterdam. Dedicatée of numerous premieres such as Billone, Czernowin, Furrer, Gander and Stockhausen. In 2020 Petra received the award Publicity Prize for her compositions from SKE Austria. Her works have been performed at festivals such as Dark Music Days Reykjavik, Musikverein Vienna, Basklarinet Festijn Amsterdam, Distat Terra Festival, Styriarte Graz, CityProms Leeuwarden, ClarinetFest Oostende. All works are published by Apoll Edition Vienna. Petra and her husband are the editors of *clarinet update - Neue Musik für junge Klarinetisten* published by Doblinger. Presenting contemporary and classical music to children in concerts and workshops supplements the artist's scope of work. Petra is a senior lecturer at the University of Music and Performing Arts Vienna.

SZEGHY / Iris Szeghy (Switzerland, 1956)

Iris Szeghy studied composition at the Music Academy in Bratislava, from where she received her doctoral degree. Szeghy went through numerous composition residencies in Europe and the US, such as the Akademie Schloss Solitude in Stuttgart and the University of California at San Diego. Since 2001 Iris Szeghy lives as a freelance composer in Zürich, Switzerland. Szeghy writes orchestral, chamber and vocal music, her pieces are performed by distinguished performers and ensembles worldwide in festivals like the Lucerne Festival, Dresden Music Festival, Warsaw Autumn or the ISCM Festival. Among ensembles performing her works we find the Bamberg Symphony, London Sinfonietta, Basel Chamber Orchestra, Camerata Bern.



SZYMANSKI / Fred Szymanski (USA, 1950)

Fred Szymanski is a New York-based electroacoustic composer and sound-and-image artist whose work explores non-linear processes linked to generative systems. His works have been performed at Sonic Horizons - Immersive Realities Explored (CEMI, 2024), NYCEMF (2023), MA/IN (Matera, Italy (2023)), ArteScienza Festival (2023), IRCAM Forum Concert at NYU (2022), Convergence Festival, Institute for Sonic Creativity (2019), SEAMUS Festival (2019), Città di Udine (2018), International Festival of Experimental Music (Bratislava, 2018), Musica Nova (Prague, 2017), MA/IN (Italy, 2016), and the Concours International de Composition Electroacoustique de Monaco (2015). His awards includes Premier Prix Electroacoustique, Concours Intern'l de Composition Electroacoustique de Monaco (2015), First Prize Musica Nova (2017), and Special Mention Città di Udine (2018), as well as Honorary Mention at the MA/IN Festival (2016) and the International Destellos Competition (Argentina, 2017).

TAUSEN Á LAVA / Eli Tausen á Lava (Faroe Islands, 1997)

Eli Tausen á Lava is a composer, pianist, sound artist, and electronic musician from the Faroe Islands. Through a cinematic and often minimalist lens, he explores themes of history, folklore, mythology, magic, and the occult. His recent EP *Book of Lies* (2025) is an artistic exploration of the esoteric teachings in Aleister Crowley's famous work of the same name. Eli Tausen á Lava's orchestral work *let me cry* (2022) was performed by the Faroese Symphony Orchestra as part of their spring 2026 program, as well as by the BBC Scottish Symphony Orchestra at Nordic Music Days 2024. He holds a master's degree in music theory and composition from New York University, where he studied with Julia Wolfe and Michael Gordon, co-founders of Bang on a Can.



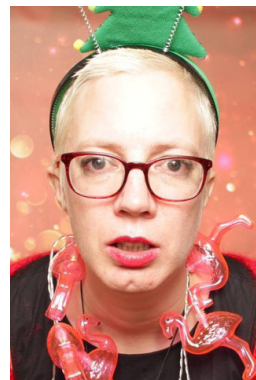


TEODORESCU-CIOCĂNEA / Livia Teodorescu-Ciocănea
(Romania, 1959)

Livia Teodorescu-Ciocănea is a composer and pianist, and professor at the National University of Music in Bucharest, where she teaches composition and stylistics. She was an Adjunct Associate Professor (Research) and Affiliate at Monash University, Australia. Since 2022, she has been a member of the European Academy of Sciences and Arts in Salzburg. Her music, which explores spectralism, neo-impressionism, and postmodernism, has been released on CD by Toccata Classics London and performed in the USA (Carnegie Hall), Australia (Melbourne Recital Hall and Robert Blackwell Hall), Hong Kong, Indonesia, Japan, and across Europe. The ballet *Le Rouge et le Noir*, based on Stendhal, and the opera *The Lady with the Dog*, based on Chekhov, premiered at the Bucharest National Opera.

THORSEN / Bente Leiknes Thorsen (Norway, 1980)

Bente Leiknes Thorsen's music explores transitions between the artificial and the authentic, between music and sound, depth and surface, control and freedom. Often, the music makes the human voice as a bridge between the personal and the political. Listeners are invited to hear voices as music and instrumental sounds as the work of human bodies. The music incorporates its environment in sounding descriptions that are not only skilfully crafted but aims to elicit a smile.



TIHANYI / László Tihanyi (Hungary, 1956)

László Tihanyi was born in Budapest on 21 March 1956 and studied music at the Liszt Academy of Music in Budapest, where he studied composition with Rezső Sugár and conducting with András Kórodi. Since 1979, Tihanyi has himself been a professor at the Liszt Ferenc Academy of Music, where he also served as vice-rector between 2000 and 2005. Tihanyi has received numerous prestigious awards, including the Erkel Prize and the Bartók-Pásztory Prize. Most of his works have been recorded, published and made available by Hungaroton and BMC Records.

TULVE / Helena Tulve (Estonia, 1972)

Helena Tulve's music is centered on change and evolution. This originates in her perception of life and the world around us, finding connections and patterns of similarity and difference between diverse aspects of existence. She is also influenced at a deep level by the musical thinking found in oral traditions. Her works often begin with a simple, breathing impulse that grows into a flowing, multi-level sound fabric with a wide spectrum. Since 2000, Helena Tulve has been on the faculty of composition at the Estonian Academy of Music and Theatre and since 2015 also the artistic director of the Estonian Music Days. She has also worked together with artists and has written film music and music for theatre performances and dance.





VEISMANE / Anna Veismane (Latvia, 1976)

Anna Veismane is a Latvian composer, and she currently works at Latvian Radio 3 "Klasika". Anna Veismane is a member of the Latvian Composer's Union's board and she is involved in educational projects for young composers. Anna Veismane's musical performance *The Yellow Sidewalk* has received The Latvian Grand Music Award 2024, the highest prize awarded by the Latvian state in the field of music. Anna Veismanes' music is stylistically diverse, starting with sophisticated instrumental and vocal chamber music to jazz-inspired compositions. The source of inspiration is often other forms of art - such as poetry or visual arts. Anna Veismane's music has been widely performed in Europe, Asia and USA.

VIERU / Anatol Vieru (Romania, 1926-1998)

Anatol Vieru was a composer, musicologist, professor, and theorist of contemporary Romanian music. He studied at the Bucharest Conservatory, where his teachers included, among others, the composer Paul Constantinescu and the conductor Constantin Silvestri. He also studied composition at the Moscow Conservatory with Aram Khachaturian. He earned his doctorate in West Berlin in 1978. He was a faculty member at the Bucharest Conservatory, where he taught orchestration and composition from 1955 to 1998.



VIKÁRIUS / László Vikárius (Hungary, 1962)

László Vikárius is head of the Budapest Bartók Archives and editor-in-chief of the Béla Bartók Complete Critical Edition (G. Henle, Munich and Editio Musica Budapest). He is also professor and programme director for PhD in musicology at the Liszt Ferenc Academy of Music where he studied musicology (1984-1989). On the staff of the Bartók Archives since 1988, he has published more than a hundred scholarly articles in English, German, or Hungarian, and organized conferences and exhibitions on Bartók. Together with Vera Lampert, he was editor of the first published volume of the Bartók critical edition series, *For Children: Early Version and Revised Version* (2016). More recently, he jointly edited with Helga Váradi the complete Bartók–Stefi Geyer correspondence (2024) and his monograph, *Cantata profana: Bartók's Sacred Bridge*, has been published in the *Studies in Musical Genesis, Structure, and Interpretation* series of Oxford University Press (2025).

VLAD / UlpIU Vlad (Romania, 1945)

UlpIU Vlad graduated composition from the National University of Music Bucharest, with Anatol Vieru, and took part in a program for foreign students at the Academia di Santa Cecilia Rome, with Virgilio Mortari (1972-1973). He worked as a researcher, editor, and later as director at Editura Muzicală, as Director of the Music Department at the Ministry of Culture of Romania. In 1993-2012 he taught as a professor at the UNMB, 2006-2022 he was vice president of the UCMR, and 2013-2018 he served as President of the Romanian Section of the International Society for Contemporary Music. Among the distinctions he has received are the George Enescu Prize of the Romanian Academy (1985), prizes awarded by the Union of Composers of Romania, including the Grand Prize of UCMR for his entire oeuvre (2023), and the Order of Cultural Merit at the rank of Officer (2004).





VOSGANIAN / Mihaela Vosganian (Romania, 1961)

Composer, performer, and theorist, doctor in music, she graduated from the composition department at Myriam Marbe's class, at the UNMB, where is currently professor. She is also a member of the European Academy of Sciences and Arts, PhD coordinator at UVT, president of ARFA - ISCM Associate Member and artistic coordinator of the Inter-Art Music and Dance Group. Distinguished with national and international awards, is a proponent of archetypal trans-realism in the performing arts, a spiritual aesthetic orientation, which aims to reiterate the archetypal functions of art (the ritual, cathartic, thaumaturgic, and ecstatic functions) and to explore a new form of the surreal, resulting from the exploration of expanded states of consciousness. She investigates zones of confluence (at the language level) between various non-European cultures, as well as the syncretism of the arts and new media (at the sonic or visual level).

WU / Jixue Wu (China, 1973)

Jixue Wu, a composer, is a professor in composition department in Shanghai Conservatory of Music. He graduated from both composition departments of Shanghai Conservatory of Music and the composition department of Hochschule für Musik und Theater Leipzig, Germany, and obtained Konzertexamen Komposition. He has won over ten awards in composition competitions at home and abroad, such as first prize in Egidio Carella Composition Competition in the 20th Val Tidone International Music Festival in Italy, and the excellent work award of the 17th National Music Award etc.



XENAKIS / Iannis Xenakis (Greece/France, 1922-2001)

Iannis Xenakis was born in Brăila to a Greek family. Both of his parents were interested in music, and his mother, a skilled pianist, was the one who introduced the young Iannis to music. Alongside his engineering work, Xenakis studied harmony and counterpoint and composed a series of experimental pieces before approaching Olivier Messiaen, subsequently studying with him from 1951 to 1953. He became known for his musical research in the field of computer-assisted composition, for which he founded CEMAM (Centre d'Etudes de Mathématique et Automatique Musicales) in 1966. He taught at Indiana University from 1967 to 1972 (and established a studio there like CEMAM) and served as a visiting professor at the Sorbonne from 1973 to 1989.



YANG / Huichun Yang (Taiwan, 1999)

Huichun Yang is a Taiwanese sound artist, improviser, and composer based in Providence, Rhode Island. Her practice explores the relationship between breath, body, and environment through spatial audio and electroacoustic performance. She works with mouth-resonated instruments such as balloons and mouth harps, as well as hand-built wooden instruments including the arbrasson and daxophone, alongside DIY electronics and computer-based sound programming. Her spatial sound environments explore thresholds, embodied gesture, and relational listening, reflecting on the in-between spaces of land, sound, water, culture, code, and vibration in air. Huichun holds an MFA in Digital Media from the Rhode Island School of Design. Her performance has been presented at ICMC, Non-event, Residual Noise, and SOUND/IMAGE Festival.

ZHAO / Jiajing Zhao (China, 1996)

Jiajing Zhao is an electroacoustic composer and sound artist based in London. His practice spans sound, installation, and new media, exploring questions of time, technological mediation, and our shifting relationship with both the digital and natural worlds. Since 2019, Zhao has focused on spatial sound, creating multichannel compositions and installations. His work has been presented internationally at events and venues such as Ars Electronica, IRCAM, ZKM Karlsruhe, ISCM New Music Miami. Zhao holds an MA in Information Experience Design from the Royal College of Art and is currently pursuing a PhD in Electroacoustic Music at the University of the Arts London (CRISAP).



ZHENG / Enzhe Zheng (Hong Kong, 1996)

Enzhe Zheng holds a Doctor in Composition from The Chinese University of Hong Kong. Drawing from his Chinese heritage, Zheng's compositions merge traditional themes and folk materials with contemporary, innovative expressions, creating a unique musical language that reflects the cultural and spiritual essence of modern China. His compositions include *Rosefinch*, an orchestral work that won the Grand Prize at the Golden Bells Contest and was premiered at Carnegie Hall; *The Time Capsule in the Azure Depths*, premiered by the Hong Kong Chinese Orchestra as part of the 2025 Music from the Heart series; and *Beyond the Sky*, an electroacoustic piece that earned Third Prize at the 2023 MUSICACOUSTICA Hangzhou Electroacoustic Music Competition and was later presented at ICMC 2024. He was also the winner of New Generation 2024 with the composition subsequently performed by the Matchstick Percussion Quartet.



ZHU / Mao Zhu (China, 1981)

Mao Zhu is an acclaimed composer from Sichuan, China, where she is a Professor of Composition at the Sichuan Conservatory of Music. An alumna of the institution, she expanded her international experience as a visiting scholar at the UMKC Conservatory in the US. Her music has been performed at international festivals since 2003, earning her numerous awards. Significant honors include a commission for the prestigious Focus! 2018 festival at The Juilliard School and winning prizes in composition competitions in the U.S. and Singapore. More recently, she received grants from Pro Helvetia the China National Arts Fund for young artistic creative talent, cementing her status as a leading voice among China's emerging composers.

ZOMBOLA / Peter Zombola (Hungary, 1983)

Besides hundreds of choir, solo, chamber and orchestral pieces Zombola's main work is an Oratorio Trilogy. After *Requiem* (2012) and *Passion* (2015), the third piece - *Kaddish* - is anticipated for 2026 and is based on the ancient Jewish prayer written in Hebrew. Several of his work have been premiered at foreign and Hungarian music and cultural festivals, lately mostly in the United States. Zombola has also been dedicated for film and theatre music composition. Since 2004, he expanded his teaching portfolio and also regularly visits foreign universities within Europe as well as in the United States both as a composer and as a professor. For 5 years he also held the Artistic Director position at the Hungarian Radio Symphony Orchestra and Choir.



ZUK / Patrick Zuk (Ireland, 1968)

Patrick Zuk is Professor of Russian cultural studies and music at Durham University and Director (Arts and Humanities) of Durham's Institute of Advanced Study. His publications include the monograph, *Nikolay Myaskovsky: A Composer and His Times* (Boydell, 2021), which has been acclaimed as "standing alongside the finest books on Russian music" (Gramophone) and setting "a benchmark against which any future archival work [in the field] will be measured" (Music and Letters). His research has been funded by the Arts and Humanities Research Council of Great Britain, the British Academy, the Wellcome Trust, and most recently, the Leverhulme Trust, which awarded him a two-year research fellowship in 2024-2026 to support a project entitled *The composer in the European imagination: 1830-1970*. In 2024, Zuk received an honorary doctorate from the National University of Music, Bucharest in recognition of his contribution to scholarship on Slavonic and Eastern European music.

Photo Credits

Page 3: Jeffrey Herman

Page 4: Quartz Media

Page 10: Horia Stan

Page 12: Rareș Helici & Tudor Troanca

Page 14: Vinyl cover *Gradeatia Natural 1973-83 (2018)* (*Spiral* by Wanda Mihuleac)

Page 16: RoZa Zah

Page 18: Claudiu Guraliuc

Page 20: Virgil Oprina

Page 24: Ionuț Văidean

Page 28: Iosif Trif

Page 32: Ionuț Macri

Page 36: Petrică Mitu

Page 48: Virgil Oprina

Page 50: Andrada Pavel

Page 54: George Moldovan

Page 56: Virgil Oprina

Page 62: Andrei Mușat

Pages 64-92: Personal archives of composers & musicologists

Organizers:

The Union of Composers and Musicologists of Romania (UCMR), ISCM, SNR-SIMC (the Romanian National Section of the International Society for Contemporary Music), ARTEXIM, and the Romanian Ministry of Culture

Co-producer:

Radio Romania – Radio Orchestras and Choirs and Radio Romania Muzical

Main partners:

UCMR-ADA, George Enescu Philharmonic, Bucharest National Opera, The National University of Music in Bucharest, Bucharest City Hall through ARCUB – Hanul Gabroveni and the “Brâncovenеști Palaces” Cultural Center

Partners:

Ernst von Siemens Music Foundation, “Madrigal – Marin Constantin” National Chamber Choir, Psalmodia Choir, “Tinerimea Română” National Center, New Europe College, The Embassy of Spain in Bucharest, Cervantes Institute Bucharest, ARFA, Club Control, Goethe-Institut Bucharest, Austrian Cultural Forum Bucharest, Romanian Cultural Institute, Culture Ireland

Sponsors:

Rotary Club Pipera, Aectra

Main media partners:

TVR, TVR Cultural, Radio România Cultural, Antena 3 CNN

Media partners:

“Actualitatea Muzicală” magazine, CIMRO, Jurnal de București, AGERPRES National Press Agency, Radio Trinitas, Zile și Nopti, Buletin de București, Republica.ro, Vorbitorincii, Observator cultural, Cultura magazine, LiterNet.ro, Urban.ro, Happ.ro, Nine O’Clock

Organizers:



Co-producer:



Main partners:



Cu sprijinul:



Sponsors:



Partners:



Main media partners:



Media partners:

