



Serban Nichifor

Compositeur, Interprete, Professeur

Roumanie, Bucarest

A propos de l'artiste

http://www.voxnovus.com/composer/Serban_Nichifor.htm

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A propos de la pièce



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Happy New Year 2014!

**NUOVA MUSICA CONSONANTE -
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Bucharest, Romania

1994 - 2014

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LIANA ALEXANDRA
and
SERBAN NICHIFOR

www.voxnovus.com/composer/Liana_Alexandra.htm

www.voxnovus.com/composer/Serban_Nichifor.htm

<http://romania-on-line.net/whoswho/AlexandraLiana.htm>

<http://romania-on-line.net/whoswho/NichiforSerban.htm>

<http://www.nuovamusicaconsonante.info/>

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<http://romania-on-line.net/general/duointermedia.htm>

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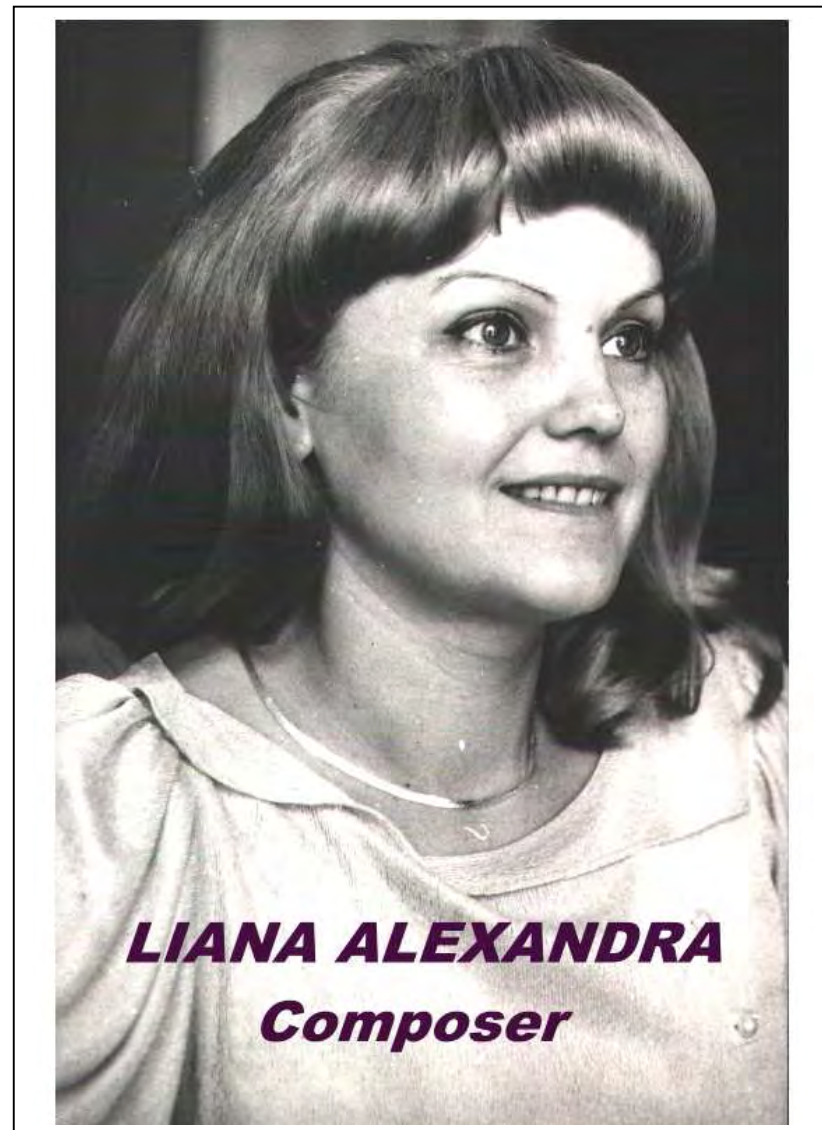
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Zalu, Cristea
Zimmermann, Bernd A.
Zur, Menahem



Liana Alexandra
Composer

Born: May 27, 1947, Bucharest, Romania

Studies:

1965-1971- „Ciprian Porumbescu“ University of Music, Bucharest, Composition Department. Awarded the special scholarship „George Enescu“.

1974, 1978, 1980, 1984 – international courses of composition at Darmstadt, West Germany

1983- an USIA stipendium in USA

PhD in Musicology

At present:

Master in music; Professor at the National University of Music from Bucharest (teaching orchestration, musical analyses and composition). Member of the Union of Romanian Composers, Member of GEMA (Germany), Member of „Frau und Musik“ (Germany), The First Vice-President of the Cultural Association Romania-Israel (ACPRI), Member of the Research Board of Advisors (American Biographical Institute, USA), Member of the Professional Women's Advisory Board (USA), Member of the International Council Research (IBC, England), Member of LIVING MUSIC FOUNDATION Inc. (USA), Member of ECPNM (European Conference of Promoters of New Music).

Compositions: she has composed several works (more than one hundred), 7 symphonies, 7 concertos for different instruments and orchestra, 3 operas, 4 cantatas, 1 oratorio, chamber music, choral music, music for children. Her compositions were published at :Editura Muzicala (Bucharest), Edition Modern (München), Edition Furore (Kassel), Score-on-Line (SUA). ___Its were played in Romania, S.U.A., Germany, Holland, France, Israel, Belgium, Poland, Austria, Sweden, Cehia, Australia, Spain England a.s.o. Liana Alexandra is also the author of the books: „Musical creation – an ineffable measure between the fantasy and the arithmetical and geometrical rigour“ and „Technics of Orchestrations“.

Prizes and Awards:

1975, 1979, 1980, 1982, 1984, 1987, 1988 – Prize of the Union of Romanian Composers

1979, 1980 – Gaudeamus Prize (Holland)

1979 – First Prize „Carl Maria von Weber“, Dresden

1980 – Prize of Romanian Academy

1982, 1983 – Diploma from „Who's Who in the World Dictionary“, USA

1986 – Prize of Beer-Sheva, Israel

1989 – Second Prize, Mannheim-Gedock, Germany

1991 – Third Prize „Fanny Mendelssohn“, Dortmund-Unna, Germany

1993 – ISCM Prize, Mexico

1995, 1997, 1998, 1999, 2000, 2001, 2002, 2003-„, Woman of the Year“, USA

1997, 1998 – „, Woman of the Year“, Great Britain

1997-Prize ACMEOR, Bucharest

1998 – Prize ACMEOR, Tel-Aviv, Israel

2000 – „, International Commendation of Success“, USA

2001 – „, International Personality of the Year 2001“, Great Britain

2001 – Researcher of the year 2001, USA

2003, 2004 – Prize Bourges (France)

2003- International Peace Prize (United Cultural Convention, USA)

2004- Cultural Order, the 2nd Class, Romania

Like pianist, Liana Alexandra founded in 1990 together with the composer and cellist Serban Nichifor duo-ul „Intermedia-Nuova Consonante“, dedicated to „promote the contemporary music. They have had concerts and recordings in

Romania, Italy, Belgium. Duo „Intermedia“ founded also the annual mini-festival „NUOVA MUSICA CONSONANTE“ (member of ECPNM). From 2003 „Nuova Musica Consonante“ joined with „Living Music Foundation“ Inc. from U.S.A.

Press Reviews:

„Liana Alexandra has proved from many years, that her composition technique is already well set. Helped by musicality and imagination, this technique allows the composer to get the best results with any kind of musical groups“. (Contemporanul, Bucharest)

„Liana Alexandra is regarded as the leading Romanian composer of her generation. Her compositional vocabulary is wide, ranging from cluster and aleatoric technique to broad lyric melody based on folk elements from her native culture“ (Grey Youtz, The Michigan University, USA)

„Liana Alexandra surpasses all her colleagues and annihilates the still alive prejudice of sexes.“ (Frankfurter Allgemeine Zeitung, Germany)

„Liana Alexandra has been excellent at „Gaudeamus“. This week, the utmost has been reached indeed by the Romanian Liana Alexandra... Enormously rich fancy, terrible piquant, a huge existence“ (N.R.C. Handelsblad, Amsterdam, Holland)

„Liana Alexandra's music is full of warmth and original melody elements, side by side with a broad wonderful dramatic spirit. Her ineffable and imaginative orchestration has been amazing“ (Arbetarbladet, Gevle, Sweden)

www.geocities.com/lianaalexandra/classic_blue.html

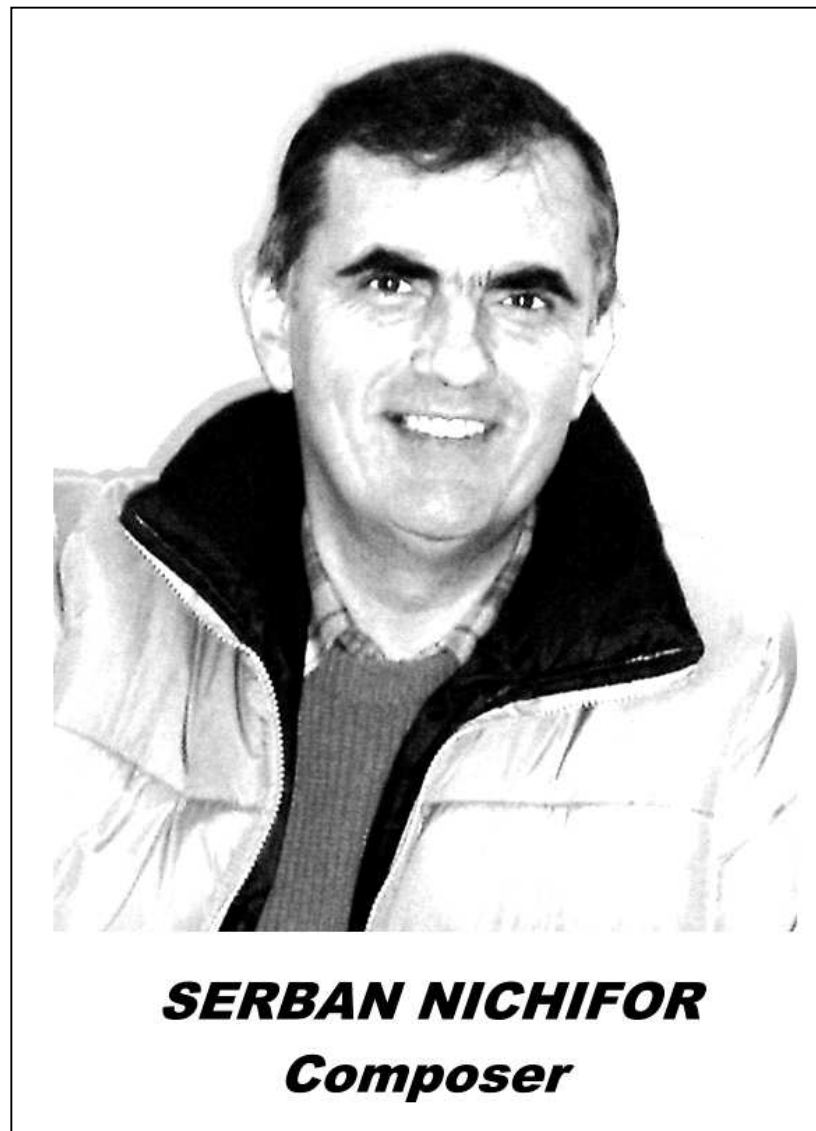
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SERBAN NICHIFOR
Composer

Serban Nichifor
Composer

Born in Bucharest (Romania), 25.08.1954. Studies: National University of Music - Bucharest, Doctor in Musicology; University of Bucharest (Theology Faculty). Internationals courses at Darmstadt, Weimar, Breukelen and Munchen; USIA Stipendium (USA). At present: Professor at the National University of Music - Bucharest (Chamber Music Department); Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland); Vice-president of the ROMANIA-BELGIUM Association; Cellist of the Duo INTERMEDIA and co-director, with Liana Alexandra, of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION(USA). Composition prizes at: First Prize Gaudeamus-Amsterdam, Tours, Athens, Urbana-Illinois, Evian, Toledo, Trento, Roma, Bydgoszcz, Köln, Karlsruhe, Newtown-Wales, Birmingham-Alabama. Comandor of the "Merit National Order". Works published at: Editura Muzicala (Bucharest), Edition Modern (Munchen), "Pro musica Studium"(Roma), "Quadrivium Music Press" (New York), "Mnemes" (Palermo). Principal works: "Postludium" per Org. (1975); "Sorocova" per Coro Misto a capella (1995); Quartetto per Archi I - "Anamorphose" (1976); "Constellations" for Orchestra (1977); Symphony I "Shadows" (1980); Cantata "Sources" (1977); "Carols" per Trombone e Percussione (1978); Cantata "Gloria Heroum Holocausti" (1978); Opera "Miss Christina" (libretto by Mircea ELIADE,1981); "Canto di Speranza" per Fl., Vn, Vn, Vlc. e Pf. (1981); "Onirophonie" per Fl., Vn.e Pf. (1982); "Chanson d'Antan" per Vn.e Pf.(1983); "Aprite le porte di questo castel" per Coro Maschile (1984); "Carnyx" per Clarinetto (1984); "Tango for Yvar" per Pf.(1984); Quartetto per Archi II - "Vallons de l'Oubli" (1984); Symphony II "Via Lucis" (1985); "6 Melodies Irlandaises d'Amerique" per 2 Ob.,C.i. e 2 Fg. (1985); "Horn Call Rag" per Corno e Pf. (1986); "Czarna Rosa" per Mezzo-Soprano e Pf. (1986); "7 Canti Rumeni di Natale" per 4 Tbe, 4 Tni ed Org. (1986); Symphony III "American Symphony - I" (1986); Symphony IV "American Symphony - II" (1987); Symphony V "Pro Patria" (1987); "AVE MARIA" per Soprano ed Organo (1987); "Isola di Euthanasios" per Pianoforte (1988); Symphony VI "Time Archways" (1988); Cantata "Remember" (1988); "Transgressio" per Fl.,Ob. e Fg. (1989); "Battuta" per Percussione (1989); "Missa da Requiem" (1990); Missa "Actio Gratiarum Oecumenica" per Coro Misto (1991); "NATALIS DOMINI" per Coro Misto (1992); "Isihia" per Vlc. (1992); "Epiphania" per Cello e Pianoforte (1993); "Musica Caelestis" - treatise (1994); "Rorate Caeli" per Soprano ed Orchestra (1994); Chamber-Opera "Talaria" (libretto by Etienne DE SADELEER, 1994); "Medium per Arpa" (1995); "Medium per Flauto" (1995); Cantata "Per CHRISTUM" (1997); "Concerto GRIEGoriano" for Piano and Orchestra (1997); "3 Christmas German Chorals" for Organ (1997); "Hommage a DEBUSSY" per 2 Pf. - ossia Pf. e Nastro Magnetico (1998); "La Nuit Obscure" per Orchestra da Camera (1998); Chamber-Opera "Le Martyre de Saint Claude DEBUSSY" (libretto

after Claude DEBUSSY and E.A.POE, 1999); "Turkish Bolero" for 4 Cellos and Orchestra (2002), Symphony VII "Cello-Memoirs" (2003); "Introduction to Computer Music" - handbook.

SUNDAY TIMES (London, 18.08.1977) - "The First Prize went to a 22-year-old Romanian Serban NICHIFOR, for his <Anamorphose>, played by the Gaudeamus String Quartet in the smaller hall of the Amsterdam Concertgebouw. Its virtually silent beginning, seemingly addressed to the eye rather than the ear, already hinted at a spatial element which later furnished a valid and charming feature of its ending. The visual gradually became audible, and the mosaic of sound soon acquired continuity as a few folk-tune motifs were set in relief. This innocuous, inextravagant, musically and visually direct essay in quartet-writing deserved recognition and won an ovation !" (Felix APRAHAMIAN)

DARMSTADTER ECHO (04.08.1980) - "Das absolute Gegenteil dazu wurde in der Streichquartett-Komposition <Anamorphose> des Rumänen Serban NICHIFOR geboten. Komplexe polyphone Schichtungen, vorwiegend mit wisperndem Spiel am Steg und scharrenden Flageolett-Töne aufgebaut, zeugten von einer ausgesprochen raffinierten Schreibweise..." (Jo TRILLIG)

THE WHITE HOUSE - WASHINGTON D.C. (01.10.1992) - "Dear Mr. NICHIFOR, thank you for the beautiful recordings of your Third and Fourth Symphonies, which I recently received through the U.S.Information Agency. I appreciate your having dedicated them <to the glory of America> and I am delighted to know that our cities have inspired you in this uniquely creative way. The recordings have been donated to the Library Of Congress so that they may be preserved for the people of the United States. Your thoughtful gift will bring many hours of pleasure to all who come to enjoy them."

George BUSH, The President of the United States of America
LE JOURNAL DE ST-GERMAIN (24.09.1999) - "...C'est pour honorer la memoire de Claude DEBUSSY que le compositeur Serban NICHIFOR a compose en 1999, <Le Martyre de Saint Claude DEBUSSY>, drame lyrique evouant les dernieres annees du musicien. Il vient d'adresser au Musee Claude DEBUSSY sa piece pour piano et bande magnetique. Dans cette piece,on retrouvera tout l'univers debussyste: de la poesie enchanteresse,a l'appel du lointain... Cet enregistrement vient enrichir le fonds du musee (en cours de constitution) et devrait s'integrer au projet d'ecoutes musicales." (Jacques BERLIE)

LUXEMBURGER WORT (23.02.2000) - "...Finalement, c'est <La Nuit Obscure> de Serban NICHIFOR qui nous impressionna le plus. Concue comme un veritable <concerto pour percussione>,l'oeuvre surprend par son originalite et sa beaute intrinseque, mais aussi par la virtuosite qu'elle exige du soliste. Pas de bavardage, pas de fioriture, rien que de la tres belle musique, fracassante certes, mais tellement vraie !" (Pierre SCHWICKERATH)

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http://www.geocities.com/serbannichifor/classic_blue.html
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Romanian/American
New Music Festival
Liana Alexandra
Serban Nichifor

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Journal Editor

To whom it may concern,

January 22, 2009

I am writing to verify that Liana Alexandra and Serban Nichifor are the Co-artistic Directors of Nuova Musica Consonante-Living Music Foundation Inc. for concert series and conferences, which take place in Romania.

Sincerely,

Charles Norman Mason
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which created them for its own purposes.

How we do talk about music

An interesting sidebar of the language-music relationship is the use of onomatopoeia or nonsense words in talking about music. Listen closely to musicians in rehearsal once and it's interesting what they do when trying to communicate about the music they're working on. They'll say something like: "you know that one little 'beedley-beedly' bit? What about if we took a bit longer there – and then sort "unnf" on the next downbeat?" This sort of allusive, half-speech, half-singing, or other imitation of musical sound while appearing almost unintelligible as written text, is actually marvelously communicative and very efficient speech. I think that it is quite illuminating, really. When forced to communicate about music in a situation of real importance – like rehearsing a piece – people use a verbal system wholly unlike grammatical written language. It's also interesting the amount of gesturing and body movement that take place in these situations – things that actually do communicate the dynamic. I think it really speaks to the fact that language is an inapt tool for dealing with music. This odd sort of pidgin that musicians speak to one another is really about as close as words can come to being useful in the matter.

The problem is, of course, that we live in a world entirely established to operate on the basis of writing. Other than speech, it is our principal means of communicating and is the primary means of remembering and retaining the thoughts and events of our world. To be engaged in music, an activity that is almost entirely off the table when it comes to writing effectively, has its good and bad results. On the one hand, written language keeps music in a curious ghetto in relation to the rest of the arts and to culture in general. Any musician, I'm sure, has had the experience of talking to other artists, writers, or to just generally cultured people to realize that these otherwise competent people knew absolutely nothing about music. Music is a mysterious black box for most non-musicians. Without that universal flashlight – language – to probe and illuminate it, it remains almost an unknowable magic event wholly outside their imagination.

The positive side of this is that

music has a privileged place in the world. Like the shamans in the village, musicians, if they are not scorned, are met with a certain respect that comes from doing something which is powerful and yet beyond the reach of names and words. This dual-reality seems an unavoidable state, unsusceptible to education or explanation because the means of education and explanation is writing, and as we have found, writing is of no use. Music and the world music describes is destined to be as inaccessible to our writing mind as colors in the infrared or ultra violet spectrums are to our visual mind.

That language is a failure in the matter of music, in the end, does not trouble me – I actually find it rather liberating. Reviews don't need to concern you, (unless positive of course, in which case the exception proves the rule) analyses can be safely disregarded and program notes safely skimmed. As a point of fact, the almost universally silly things that are written about music would, if this failure was unacknowledged, be enough to induce real despair. On the other hand, if the complementary inabilities of music and language are embraced as not merely an unfortunate reality but as a finely-tuned mental ecosystem, then, this odd state of affairs is as comforting as the miraculously perfect combination of oxygen and nitrogen which keeps the corpuscles happily coursing through our brains and the atmosphere clinging to the planet.

Guggenheim Prize-winning composer Greg D'Alessio teaches at Cleveland State University. He was recently in Tallahassee, FL for the performance of his Trio for Flute, Cello, and Piano at The Florida State University's New Music Festival.

CD RELEASE

Living Artist Recordings announces the release of *Semantems*, Volume 10 of Living Artist Recordings. *Semantems* features works by Jeremy Beck, Carson Cooman, Dorothy Hindman, Edwin C. Robertson, and Erich Stem. Discs can be purchased online from Amazon.com, CDmusic, and Living Music Foundation.

News Briefs



The **Composers Concordance** is continuing a winter wonderland of new works in its second seasonal concert, Wednesday, February 26, 2003, 8PM at Washington Square United Methodist Church, 135 West 4th Street, NYC. Three composers, Martin Bresnick, Frank Oteri, and Dan Cooper will be present and will be interviewed by actress Linda Past.



The music of **Jeffrey Hoover** of Illinois Central College has received several premieres lately. *Latin Steps*, for violin and piano, was performed by Rachel Barton and Matthew Hagle on the Illinois Central College Subscription Series on November 8. The same day, GéNIA gave the premiere of *My City* for piano, tape, and videopainting on the Arts and Ideas series at Lewis University in Chicago. On November 10, the London-based group presented *My City* at the ICC Performing Arts Center in East Peoria, IL.



Living Music announces joint venture with Nuova Musica Consonante: Living Music has joined forces with Nuova Musica Consonante in Romania to jointly create a series of concerts and conferences. Through the efforts of Liana Alexandra and Serbon Nichifor, Living Music will be linked with the prestigious Nuova Musica Consonante series in Romania to promote the works of Living Music members.



Composer's Voice Concerts: Vox Novus and the Living Music Foundation joined forces on October 20, 2002 to present their third Composer's Voice Concert at A.R.T. in New York, NY. The event featured Sonata for Flute, by Liana Alexandra; *Tremblings*, by Dorothy Hindman; *Conversations for Flute and Piano*, by Michael Kinney; *Fishing Through the Open Door*, by Charles Norman Mason; *Rendezvous with*

NMCBibliografie

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- Knockaert, Yves: Focus on the visually handicapped, Flanders 32 (Quarterly December 1996 Antwerpen)
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- Nichifor, Serban: Musica Caelestis – anamorfoza Sacrului in arta sunetelor, Editura Universitatii Nationale de Muzica, Bucuresti, 2000, ISBN 973-0-02102-3; ed. a II-a 2006, ISBN 973-7857-41-0
- Nichifor, Serban: Introducere in Computer Music, Editura Universitatii Nationale de Muzica, Bucuresti, ISBN 973-7857-26-7
- Sutton, Gérard: Nouvelle Musique Consonante – L`Entrepôt, Paris 2006, lentrepot.fr/musique%20consonnante.htm

MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR

UNION DES COMPOSITEURS BELGES (UCB)

RUE D'ARLON 75-77 - 1040 BRUXELLES

En sa séance du jeudi 20 octobre 2005,
le Conseil d'administration de l'UCB a décerné une

MENTION D'HONNEUR &

à

Madame Liana Alexandra

et à

Monsieur Serban Nichifor

compositeurs roumains, résidant à Bucarest,
pour le talent et le dynamisme avec lesquels ils ont diffusé les oeuvres de compositeurs belges
dans les nombreux concerts et festivals qu'ils ont organisés.

Fait à Bruxelles, le 20 octobre 2005.

Pour l'UCB,

le Président, Chevalier Jacques LEDUC



MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR MENTION D'HONNEUR



the *LIVING MUSIC*

foundation, inc.

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Liana Alexandra and Serban Nichifor

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[novacons2001/classic_blue](#)

New Attractions:

"Cries from Earth to Heaven" by Serban Nichifor -- dedicated to Holocaust Survivors and Remembrance Network - iSurvived.org

Copyright (c) by Holocaust Survivors and Remembrance Network, Forget You Not Project & Network, NatureQuest Publications, PO Box 381797, Cambridge, MA 02238-1797, U.S.A.,
<http://iSurvived.org>

Email: Contact@iSurvived.org

Midi: <http://isurvived.org/SerbanNichifor-music.html>

movies sites:



[Video Concerts](#)

Liana Alexandra
Symphony #4
Cristian BRANCUSI - conductor
Romania Radio Orchestra



[Video Concerts](#)

Serban Nichifor
Solo Cello
Structural Variations
by Dwight Winenger

ANNOUNCEMENT:

Filharmonica
George Enescu

Johann Sebastian BACH:

„DIE KUNST DER FUGE" / „THE ART OF FUGUE"

– the new version for guitars ensemble
at the Romanian Athenaeum in Bucharest (Romania)
on 29 April 2007.

Wikipedia („The Art Of The Fugue"):

.wikipedia.org

"Dr. Serban Nichifor: "The Art of
Fugue" version for 2 guitar quartets;

performers:

Calin Grigoriu,
Gabriel Brosteanu,

Radu Miculita,
Hanelore Mocanu,
Radu Corbos,
Andra Stanciu,
Zsolt Bara
and Tudor Niculescu-Mizil;

National University of Music Bucharest (Romania),

23.04.2007"

Links - Bach, "The Art of Fugue" - new guitars ensemble version in concert – on YouTube

[v=6avz1W8jW7U](#)

[v=JXXxGGilpAo](#)

[v=XP_0V8a40QQ](#)

[v=ZfKyU_e0OTE](#)

[v=vjGJcYsglkk](#)

[v=njYvcY4hONY](#)

[v=pfRYjJep8QA](#)

[v=3sC8OmcPlxU](#)

[v=AqGdpNogpVU](#)

[v=53z4gyJrmeY](#)

[v=4gvLSjh3CoM](#)

Prof.Dr. Serban NICHIFOR, National University of Music Bucharest (Romania) -
Candidate for the Election of the Chairman - EUROPEAN CHAMBER MUSIC
TEACHERS ASSOCIATION (ECMTA)

Serban Nichifor Composer and Cellist

Born: August 25, 1954, in Bucharest (Romania); Mother: Dr. Livia Nichifor,
physician; Father: Dr. Ermil Nichifor, physician, founder and conductor (1954-1997)
of the "Bucharest Physicians` Orchestra"; Married to Liana Alexandra, composer
Studies National University of Music, Bucharest, Doctor in Musicology Theology
Faculty, University of Bucharest

International courses of composition at Darmstadt, Weimar, Breukelen and Munchen
USIA Stipendium (USA)

Present Position Professor at the National University of Music, Bucharest (Chamber
Music Department);

Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)

Vice-president of the ROMANIA-BELGIUM Association

Cellist of the Duo INTERMEDIA <../general/duointermedia.htm> and co-director of
the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.
(U.S.A) Festival, with Liana ALEXANDRA

Selected Works OPERA, SYMPHONIC, VOCAL-SYMPHONIC AND
CONCERTANTE MUSIC:

- "Constellations" for Orchestra (1977)
Symphony I "Shadows" (1980)
Cantata "Sources" (1977)
Cantata "Gloria Heroum Holocausti" (1978)
Opera "Miss Christina" (libretto by Mircea ELIADE,1981)
Symphony II "Via Lucis" (1985)
Symphony III "American Symphony - I" (1986)
Symphony IV "American Symphony - II" (1987)
Symphony V "Pro Patria" (1987)
Symphony VI "Time Archways" (1988)
Cantata "Remember" (1988)
"Missa da Requiem" (1990)
Chamber-Opera "Talaria" (libretto by Etienne DE SADELEER, 1994)
Cantata "Per CHRISTUM" (1997)
"Concerto GRIEGoriano" for Piano and Orchestra (1997)
Chamber-Opera "Le Martyre de Saint Claude DEBUSSY" (libretto after Claude DEBUSSY and E.A.POE, 1999)
"Un Certain Instant" for Cello and Orchestra (2001)
CHAMBER, CHORAL AND VOCAL MUSIC
"Postludium" per Organo (1975)
"Sorcovva" per Coro Misto a capella (1995)
Quartetto per Archi I - "Anamorphose" (1976)
"Carols" per Trombone e Percussione (1978)
"Invocatio" per Flauto e Celesta (1979)
"Canto di Speranza" per Flauto, Violino, Viola, Cello e Pianoforte (1981)
"Onirophonie" per Fl., Vn.e Pf. (1982)
"Chanson d'Antan" per Vn.e Pf.(1983)
"Carnyx" per Clarinetto (1984)
"Tango for Yvar" per Pf.(1984)
Quartetto per Archi II - "Vallons de l'Oubli" (1984)
"Aprite le porte di questo castel" per Coro Maschile (1984)
"Morendo" per Cb. e Pianoforte (1985)
"6 Melodies Irlandaises d'Amerique" per 2 Ob.,C.i. e 2 Fg. (1985)
"Czarna Rosa" per Mezzo-Soprano e Pf. (1986)
"7 Canti Rumeni di Natale" per 4 Trombe, 4 Tromboni ed Organo (1986)
"Horn Call Rag" per Corno e Pf. (1986)
"AVE MARIA" per Soprano ed Organo (1987)
"Isola di Euthanasios" - Sonata "sopra acqua e pietra" per Pianoforte (1988)
"Transgressio" per Fl.,Ob. e Fg. (1989) "Battuta" per Percussione (1989)
"Lacrimosa" per Tenore e Pf. (1989)
"Meditatio"per Organo (1990)
Missa "Actio Gratiarum Oecumenica" per Coro Misto a capella (1991)
"NATALIS DOMINI" per Coro Misto a capella (1992)
"Isihia" per Cello (1992)
"Epiphania" per Cello e Pianoforte (1993)
"Rorate Caeli" per Soprano ed Orchestra da Camera (1994)
"Medium per Arpa" (1995)
"Medium per Flauto" (1995)
"3 Christmas German Chorals" for Organ (1997)

"Hommage a DEBUSSY" per 2 Pf. - ossia Pf. e Nastro Magnetico (1998)

"La Nuit Obscure" per Orchestra da Camera (1998)

"Invocation a Themis" per Sax.Alto (2001)

"Isihia" for violoncello and tape (2002)

Works published at Musical Publishing House, Bucharest Edition Modern, Munchen

"Pro musica Studium", Roma

"Quadrivium Music Press", New York

"Dohr Verlag", Koln a.s.o.

Edition SCORE-ON-LINE (France) Works played and recorded in Romania,

Belgium, Holland, USA, Italy, France, Spain, Germany, Poland, England, Austria,

Japan, Greece, a.s.o.

Affiliations

Member in good standing of the Research Board of Advisors of the American Biographical Institute, USA

Member of the European Conference for Promoters of New Music (see Nuova Musica Consonante)

Member of Living Music Foundation Inc., USA

www.dwightwinenger.net/lmfhome.htm

Prizes and Awards

1977 - First Prize GAUDEAMUS, Amsterdam

1977 - International Prize, Tours, France

1978 - "Press Prize", Evian

1979 - International Prize ISCM, Athens, Greece

1980, 1982, 1988 - Prizes of the Romanian Composers and Musicologists' Union

1980 - "Diego ORTIZ", Toledo

1982 - "George Enesco" Prize of the Romanian Academy

1983 - Urbana-Illinois

1984, 1993 - Trento

1985 - "Valentino BUCCHI", Roma

1986 - "Musica Antiqua Europae Orientalis", Bydgoszcz

1988 - ISCM, Hong-Kong

1994 - Jihlava

1996 - Karlsruhe

1997 - Koln

1998 - Newtown-Wales

1998 - Birmingham-Alabama

1998 - Bourges

2002 - "Man of the Year", American Biographical Institute, USA

PRESS REVIEWS

SUNDAY TIMES (London, 18.08.1977) - "The First Prize went to a 22-year-old Romanian Serban NICHIFOR, for his , played by the Gaudeamus String Quartet in the smaller hall of the Amsterdam Concertgebouw. Its virtually silent beginning, seemingly addressed to the eye rather than the ear, already hinted at a spatial element which later furnished a valid and charming feature of its ending. The visual gradually became audible, and the mosaic of sound soon acquired continuity as a few folk-tune motifs were set in relief. This innocuous, inextravagant, musically and visually direct essay in quartet-writing deserved recognition and won an ovation !" (Felix APRAHAMIAN)

FRANKFURTER ALLGEMEINE ZEITUNG (09.06.1978) - "Die Presse-Jury bedachte das rumanische Quartet mit einem Preis fur die ausgezeichnete Interpretation der attraktiven des jungen Komponisten Serban NICHIFOR" (Bernd

LEUKERT)

SUDEUTSCHE ZEITUNG (27/28.05.1978) - "...Sein betiteltes Stuck exerziert die verschiedensten technischen Affekte und Effekte auf den vier Instrumenten und zerfasert den Streicherklang schliesslich auf augenfallige Weise..." (Albrecht ROESLER)

DIE PRESSE (Wien,26.05.1978) - "...die originelle von Serban NICHIFOR..." (Olga OBRY)

LA VOIX (11.05.1978) - "...le Quatuor du Roumain Serban NICHIFOR,oeuvre d'une redoutable complexite, mais d'une indeniable valeur..." (Georges BERNAND)

NRC HANDELSBLAD (Amsterdam,13.09.1977) - "...Serban NICHIFOR,in zijn strijkwartet - een brok onstuimig muziek maken - integreert hij vijf Roemeense melodieen uit Transsylvanie en past hij als een soort van harmonische basis eveneens vijf Roemeens-orthodoxe hymnes toe. Let wel: hij doet dat in een uit gesproken avant-gardistisch klanggemiddelde ! Resultaat hat grootste applaus en de eerste prijde van den jury." (Ernst VERMEULEN)

DARMSTADTER ECHO (04.08.1980) - "Das absolute Gegenteil dazu wurde in der Streichquartett- Komposition des Rumanen Serban NICHIFOR geboten. Komplexe polyphone Schichtungen, vorwiegend mit wisperndern Spiel am Steg und scharrenden Flageolett-Tone aufgebaut, zeugten von einer ausgesprochen raffinierten Schreibweise..." (Jo TRILLIG)

MUSICULTURA (Breukelen, II-1980) - "...NICHIFOR's final example was a 1980 cantata . The work deals with the peoples who lived in Romania in the most ancient times. In this energetic composition one can find a montage of folk materials and contemporary idioms..." (William P. MALM)

LIVING MUSIC (USA, Fall '93, Vol.11, No.1) - "...NICHIFOR has been active as a composer, performer, and musicologist. He has won numerous awards and is performed frequently in his own country and abroad. During the past years he has been especially active in Bucharest organizing concerts of music by American composers. NICHIFOR did visit the United States in 1982, so he has a good sense of musical life in this country." (Rodney OAKES)

THE WHITE HOUSE - WASHINGTON D.C. (01.10.1992) - "Dear Mr. NICHIFOR, thank you for the beautiful recordings of your Third and Fourth Symphonies, which I recently received through the U.S.Information Agency. I appreciate your having dedicated them and I am delighted to know that our cities have inspired you in this uniquely creative way. The recordings have been donated to the Library Of Congress so that they may be preserved for the people of the United States. Your thoughtful gift will bring many hours of pleasure to all who come to enjoy them." George BUSH, The President of the United States of America

RHEIN-NECKAR-ZEITUNG (Karlsruhe,31.10.1996) - "...Und mit der des rumanischen Komponist Serban NICHIFOR wurde man dann doch noch hineingefuhrt in die versunkene Welt der stillen Gebete, des Archaischen, der ruhig brutenden Fauxbourdon-Klange, die zuweilen die innigen religioso-Harmonien eines Cesar FRANCK herbeizitieren. Doch dann 4 noch gesprochene lateinische Gebetformeln - da gab es alles, war die Glaubensseele beglückt. Dass davon gleichwohl ein subtiler Reiz ausging, blieb unbestritten."(Rainer KOHL)

LE JOURNAL DE ST-GERMAIN (24.09.1999) - "...C'est pour honorer la memoire de Claude DEBUSSY que le compositeur Serban NICHIFOR a compose en 1999 , , drame lyrique evouquant les dernieres annees du musicien. Il vient d'adresser au Musee Claude DEBUSSY sa piece pour piano et bande magnetique. Dans cette piece,on retrouvera tout l'univers debussyste: de la poesie enchanteresse,a l'appel du lointain... Cet enregistrement vient enrichir le fonds du musee (en cours de

constitution) et devrait s'integrer au projet d'ecoutes musicales." (Jacques BERLIE)
LUXEMBURGER WORT (23.02.2000) - "...Finalement, c'est de Serban NICHIFOR qui nous impressionna le plus. Concue comme un veritable ,l'oeuvre surprend par son originalite et sa beaute intrinseque, mais aussi par la virtuosite qu'elle exige du soliste. Pas de bavardage, pas de fioriture, rien que de la tres belle musique, fracassante certes, mais tellement vraie !" (Pierre SCHWICKERATH)

LA LETTRE DU HAUTOBOISTE (France, No 5/2000) - "...Dans les <6 Melodies Irlandaises d'Amerique> de Serban NICHIFOR, les nantais, deja nombreux, s'etaient associes aux messins. Cette musique franche et limpide, se pretait bien a un effectif hors norme concu pour le plaisir de jouer tout ensemble." CORALITA (Trento, Nr.6/1985) - "... di Serban NICHIFOR - vivace e scherzoso elaborazione, tessuto su uno scheletro armonico in cui le tre strofe vengono variamente presentate... una precipitosa si conclude in un buffo , che sfoncia nel (e) dei due accordi finali."

KOLNER STADT-ANZEIGER (08.12.1997) - "...der Anhang umfasst 135 Kompositionen... Zweiter wurde Serban NICHIFOR aus Bukarest..." (Claudia FREYTAG)

LIVING MUSIC (USA, Spring 2000, Vol.17, No.3) - "Serban NICHIFOR himself turned in some splendid performances of our american cello music, and ensembles of student performers who are sure to develop technical and professional polish with experience filled the remaining concert-and-a-half with vibrantly enthusiastic renditions of chamber works..." (Aaron J. RABUSHKA)

Address Serban NICHIFOR, Str.Principatele Unite Nr.2,Vila I, Ap.7, Sector 4, RO-70512 BUCHAREST, ROMANIA, Tel.(0040- 1)336.13.99. and (0040-1)772.30.29, E-mails: serbannichifor@gmail.com and serbannichifor@yahoo.com

Sites:

www.romania-on-line.

www.geocities.com/serbannichifor

<http://serban-nichifor.omg-music.com/>

www.geocities.com/novacons2001

www.mozart.co.uk/mzusers



NUOVA MUSICA CONSONANTE
LIVING MUSIC FOUNDATION USA

Project 60X60(2005)
Vox Novus
New York

Joi, 19 octombrie 2006
sala 54
prezinta
Liana Alexandra

Universitatea Nationala de Muzica
Bucuresti

From: Liana Alexandra
To: Dwight Winenger
Sent: Thursday, March 02, 2006 2:52 PM

Dear Maestro Dwight Winenger,

It is our great pleasure to send you two of our recent presentations with american and european contemporary music. We would be very grateful to you if you would announce it on the LMF site.

Sincerely,
Liana and Serban

UNIVERSITATEA
NATIONALA DE MUZICA
BUCURESTI

Miercuri 1 Martie 2006, ora 15 Sala 54 (Computer Music)

NUOVA MUSICA
CONSONANTE
LIVING MUSIC
FOUNDATION (USA)

*LIMBAJE MUZICALE
CONTEMPORANE
- Ipostaze ale Postmodernismului –*

Pagini antologice din creatia lui

VLADIMIR COSMA

Noi inregistrari realizate de
Orchestre National de Lyon
si de

Paris Philarmonic Orchestra
Dirijor *Vladimir Cosma*

Solisti: soprana *Wilhelmenia Fernandez*,
violonistii *Jean-Luc Ponty*, *Vadim Répine* si
Bartek Niziol, chitaristul *Philip Catherine*,
naistul *Simion Stanciu* *Syrinx*,
percutionistul *Peter Erskine*

Prezinta Conf. univ. Dr. *Serban Nichifor*

UNIVERSITATEA
NAȚIONALĂ DE MUZICĂ
BUCUREȘTI

Sala „Chopin“, Luni 24 Octombrie 2005, ora 16

NUOVA MUSICA
CONSONANTE –
LIVING MUSIC
FOUNDATION (USA)

COMPUTER MUSIC

În program lucrări în primă audiție de

**BARRY
SCHRADER
(USA)**

„First Spring“

„Beyond“

„Death“

Prezintă Conf. Dr. Șerban NICHIFOR

Date: Fri, 16 Sep 2005 12:07:59

Dear Maestro WINENGER,

It is with pleasure we send You the chronicle of our concert dedicated to the tragic events from 11 September 2001. We would be honoured if You will publish the article on the site of the LIVING MUSIC FOUNDATION although it is written in the Romanian language, . The repertory and the dedication are very clear.

With our best wishes,

Faithfully Yours,

Liana ALEXANDRA and Serban NICHIFOR

=====

**Cu dragoste,DUO INTERMEDIA- NUOVA
MUSICA CONSONANTE sub stele**

**-----Visul unui recital de sublim si muzica de
came ra in aer liber-----**

***... Ca tot atatea exercitii de recucerirea
paradisului pierdut- file din calendarul unui
miracol anuntat...Fabuloase afise de
spectacol,invitatii la concert,caiete program
si,cu parca zgomotul unei masini de cusut
gigant,tipografia din inima vechilor Bucuresti
patriarhali unde se naste peste noapte
urmatorul numar al Jurnalului dse
Festival,imortali zand clipa pentru eternitate (in
prim-plan:instantanee cu protagonistii aven-
turilor sonore ale editiei; pe fundal-mereu
furnicarul lumii elegante). Ma simt privilegiata
sa schitez dara acum si aici,din cuvinte,silueta
orasului devenit feerica boite-a-musique.Sunt
negresit mai mult decat privilegiata sa
consemnez cu - repet- aceleasi cuvinte in alb-
negru de care nu ma tem decat ca n-ar putea
exprima pe deplin luxurianta paleta cromatica
a evenimentului,-visul recitalului de sublim si
muzica in aer liber-NUOVA MUSICA***

*CONSONANTE in memoriam 11 Septembrie-
Mesaj uman de iubire asupra careia moartea
nu mai are nici o putere!*

*11 ?! Era duminica seara pe la ceasurile
8.30p.m. si la finele unui incendiar program
de folclor cu hora romaneasca rotund inc insa
in aplauzele generale, vara indiana isi intindea
inca peste careul Pietei Festivalului
tentaculele. In mod reflex, avertizat ca
urmeaza un recital de muzica contemporana, s-
are fi presupus ca publicul va bate in retragere.
Surpriza insa--do ar pentru cei ce nu stiu ca,
sfidand desertul cotidian cu atita subjugant
farmec, atita neoconsonanta de frumusetate pura
pe axa Orient-Occident, Liana Alexandra si
Serban Nichifor si-au capatat demult locul in
inima melomanilor! --asistenta reunita la
kilometrul "O" al drumurilor care duc toam
na aceasta spre Festival, saluta calduros
prezenta pe scena a tandemului com
pozitorilor-interpreti.*

*DUO INTERMEDIA- pian si violoncel pret de
o reverie Living Music in Romania- Nuova
Musica Consonante sub stele. In program, mi
nunate creatii semnate de compozitorii
americani Dwight Winenger, Tyler Cas tleton,
Brian Jensen, Mollie Shaffer, Lynn Shurtleff,
Marlyn Collard, Newell Dayley, alaturi de
lucrari de Liana Alexandra, Serban Nichifor,
Boudewijn Buckinx, Doru Popovici, Cor de
Groot si Antanas Kucinkas.*

*Doi lideri de generatie din galeria de portrete
a componisticii mondiale, stapanind la
superlativ arta comunicarii , si un sing ur
regal- calatorie de seara, de liniste, si delicata
afectiune, reflectie, privelisti virtuale si
atmosfere...De la valorile noii muzici est si vest
europene citire pana la transcriptii evocand,
precum luna coborata pe Mississippi la vale,
mai mult decat centenarele traditii ale
pionierilor muzicii americane. Ascult. Imi
ascult inima batand de emotie.*

ANCA ROMECI

Living Music recently received the following message from Serban Nichifor, Romanian composer, who has aided the Foundation on many occasions over the years:

----- Original Message -----

From: Serban Nichifor

Sent: Monday, July 18, 2005 2:29 PM

Subject: TRIBUTE TO JOSEPH SMITH, THE AMERICAN PROPHET by Serban Nichifor

Dear Maestro Winenger,

I have written a « TRIBUTE TO JOSEPH SMITH, THE AMERICAN PROPHET ».

It gives me great pleasure to send you this musical work in 14 parts on the attachment of this message (in Midi format).

With the best wishes,
Faithfully Yours,

Serban NICHIFOR
Romanian Composer

Internet: romania-on-line.net/whoswho/NichiforSerban.htm

E-mail : serbannichifor@gmail.com
serbannichifor@yahoo.com

Gentle reader...

Our response, of course, since Ameriphiles are so rare these days, is to offer this work for your perusal. [Click here](#) to jump to another page to audit any or all of these fourteen MIDI files as you wish.

--the Editor/webmaster

Evenimente - Program Piata Festivalului
Duminica 11 septembrie

2005

11:00-12:00

Reluare film: „DIMENSIUNI ENESCIENE”;
„SERGIU CELIBIDACHE” (film TVR Media)

13:00-14:00

"Cine stie, câştiga" - concurs spectacol având ca tema
viata si opera lui George Enescu

Program realizat de Postul Radio Romania Cultural

19:00-20:00

Program de cântece si jocuri populare - Ansamblul
"Ciuleandra" - Prof. Maria Tanase

20:30-21:00

NUOVA MUSICA CONSONANTE

Interpreteazo Duo INTERMEDIA: SERBAN NICHIFOR –

violoncel, LIANA ALEXANDRA *pian*

În program lucrari de:

**Cor de Groot, Boudewijn Buckinx, Dwight Winenger,
Doru Popovici, Liana Alexandra, Serban Nichifor, Brian
Jensen*, Tyler Castleton*, Mollie Shaffer*, Lynn Shurtleff*,**

Marlyn Collard*, Newell Dayley*

(*) – transcrieri instrumentale
de **Liana Alexandra si Serban Nichifor**

21:30-22:30

Film: „MARTURII DESPRE ENESCU”
„ELENA CERNEI” (film TVR Media)

See also: www.festivalenescu.ro/rom/program_piata.html

Societatea Romana de Radiodifuziune

Miercuri 25 Mai 2005.ora

19.00

Sala Alfred Alessandrescu

Recital Cameral

"Armonii pentru Umanitate"

*"Omagiu Pionierilor
Americani" (III)*

*Susan McClellan(SUA)
flaut
Serban Nichifor -violoncel
Liana Alexandra -pian*

*In program:prime auditii absolute de:
Brian Jensen,Tyler Castleton,Dennis
Crocket,Mollie Shaffer,Gwen
Cundick,Lynn Shurtleff,Marlyn
Collard,Newell
Dayley,Afterglow,Hilary Week,Tyler
Astleton,Serban Nichifor,Liana
Alexandra .*

Dear Maestro WINENGER,

We have the pleasure to present the extraordinary "60x60" Project at the National University of Music from Bucharest (Romania) -- in the "Chopin" Concert Hall, on 9 December 2004, 15:00.

With warmest good wishes for
the future,

Yours sincerely,

Click for Reviews in
Romanian

Liana ALEXANDRA

E-mail:
lianaalexandra@pcnet.ro
and
lianaalexandra@yahoo.com

and

Serban NICHIFOR

E-mail:
serbannichifor@pcnet.ro
and
snichifor@yahoo.com

Biographical materials concerning **Serban Nichifor and Liana Alexandra** are available online:

<http://romania-on-line.net/whoswho/AlexandraLiana.htm>

<http://romania-on-line.net/whoswho/NichiforSerban.htm>

<http://romania-on-line.net/general/duointermedia.htm>

UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI
Sala "Chopin"
Joi 9 Decembrie 2004, ora 15
NUOVA MUSICA CONSONANTE
LIVING MUSIC FOUNDATION –U.S.A.
VOX NOVUS – NEW YORK
COMPUTER MUSIC

60 x 60

In program 60 de lucrari de cate 60 de secunde semnate de:
Riad Abdel-Gawd , Aaron Acosta, Liana Alexandra,
John Allemeier, Christian Banasik, Dennis Bathory- Kitzsz, Stephen Betts,
Sandeep Bhagwati, Justin Breame,
Scott Brickman, George Brunner, Robert Carl, Miha Ciglar,
David Claman, Douglas Cohen, Noah Creshevsky,
Leslie de Melcher, Patrick Dorobisz, Moritz Eggert, Karlheinz Essl,
Carlo Forlivesi, David Gamper,
Douglas Geers, Peter Gilbert, Robert Gluck, Daniel Goode, Ramon
Gorgoitia,
James Hegarty, Mark Henry, Erik Hinds, Bernand Hughes, David Jaggard,
Keith Johnson,
Michael Kinney, John Link, David T. Little, Guy Livingston,
Annea Lockwood, Juan Maria Solare, Charles Mason, James McWilliam,
Luis Menacho, David Mooney,
Michael Murphy, Serban Nichifor, Richard O'Donnell, Maggi Payne,
Mark Petering, Morgan Quaintance,
Giuseppe Rapisarda, Laura Reid & Andrew Hudson, Robert Sazdov,
Jacky Schreiber, Alex Shapiro,
Emma Shiffrin, Allen Strange, Thomas Sutter,
Vladimir Totic, Eldad Tsabary, Robert Voisey.

Prezinta Liana Alexandra si Serban Nichifor

Intrarea libera

More on the [60x60 Concerts](#) around the world.

UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI

Sala 54

Centrul de Informatica

Sambata 11 Decembrie 2004, ora 14

NUOVA MUSICA CONSONANTE
LIVING MUSIC FOUNDATION –U.S.A.

Editia a VII-a

COMPUTER MUSIC

Intalnire cu compozitorul si informaticianul

Daniel Wojcik

(U.S.A.)

creatorul programului "MIDImage"

Directori Artistici

Liana Alexandra

si

Serban Nichifor

Intrarea libera

The ASF sound clip cited below, although not immediately available for audition, may be heard by arrangement with the [webmaster](#).

Sound Clip:

Serban Nichifor: "[*Epiphany*](#)" for cello and piano (1994) [10:53]

Serban Nichifor, cello; Liana Alexandra, piano
clip properties: *epiphany.wma [1-min.][125 KB]*

**UNIVERSITATEA NATIONALA DE MUZICA
BUCURESTI**

Sala 54

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Serban Nichifor

Intrarea libera



free-scores.com

A D D

LIANA ALEXANDRA and ȘERBAN NICHIFOR

Liana Alexandra

- | | |
|---|--------|
| 1. Sonata for piano (1993)
Miwako Matsuki | 10'42" |
| 2. Fantasy for cello and piano (1994)
Șerban Nichifor and Liana Alexandra | 12'56" |
| 3. Consonances V for organ solo (1980)
Ilse Maria Reich | 11' |

Șerban Nichifor

- | | |
|--|--------|
| 4. Hommage à Debussy for piano (1998)
Scott Tinney | 11'22" |
| 5. Epiphany for cello and piano (1994)
Șerban Nichifor and Liana Alexandra | 10'53" |
| 6. Choralis Anamorphoticus for organ solo (1980)
Florin Chiriacescu | 13'45" |

Total playing time: 70'38"

Sound Engineer: Virgil Duțan

UCMR - ADA

072-969437

046-376567

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chamber music

LIANA ALEXANDRA ȘERBAN NICHIFOR



LIANA ALEXANDRA - composer, musicologist. Born at Bucharest in 1947.
Studies: University of Music from Bucharest; USIA Stipendium (1983).
At present: Professor at the University of Music from Bucharest, Doctor in Musicology, member of UCMR (Romania), GEMA (Germany), "Frau und Musik" (Germany), of ABI (U.S.A.), Vice-President of the Romania-Israel Association.

Compositions: 7 symphonies, 5 concertos for different instruments and orchestra, 3 operas, 1 ballet, 4 cantatas, chamber music, choral music a.s.o.

Composition Prizes: Laureate of the Romanian Academy, of the Romanian Composers' Union, of the international prizes from Dresden, Bithoven, Amsterdam, Magadino, Beer-Sheva, "Who's Who in the World", Gedock-Mannheim, "Fanny Mendelssohn" - Unna, ISCM Mexico, Bucharest, Tel-Aviv.

Works played and recorded in Romania, Holland, Israel, U.S.A., Belgium, Austria, Germany, Italy, Poland, Spain, Cehia a.s.o.

ȘERBAN NICHIFOR - composer, cellist. Born at Bucharest in 1954.

Studies: University of Music from Bucharest and University of Bucharest (Theology Faculty); USIA Stipendium (1982).

At present: Professor at the University of Music from Bucharest, Doctor in Musicology, member of UCMR (Romania), SABAM (Belgium), Vice-President of the Romania-Belgium Association.

Compositions: symphonies, 3 operas, 4 cantatas, 1 oratorium, 1 piano-concerto, chamber, choral and electronic music.

Composition Prizes: Laureate of the Romanian Academy, of the Romanian Composers' Union, of the international prizes from Amsterdam, Tours, Evian, Athens, Toledo, Urbana-Illinois, Roma, Trento, Bydgoszcz, Hong-Kong, Leuven, Jihlava, Karlsruhe, Koln, Newtown-Wales.

Works played and recorded in Romania, Belgium, Holland, Austria, Italy, U.S.A., Greece, Spain, France, Germany, England, Poland a.s.o.

CONTACT: Liana Alexandra and Șerban Nichifor

Blvd. Eroilor Sanitarii, 41, Partier, Ap. 1

76245 BUCHAREST, ROMANIA

Miwako Matsuki (Japan) is an international pianist, who has played in her country, in Europe, U.S.A. and Australia. She is very sensible and has an excellent technique. Her repertory is an impressive one, with classic and contemporary music. Sonata for piano solo (1993) is dedicated to Miwako Matsuki.

Ilse Maria Reich (Germany) is a very good organist and teacher. She has started her career in Romania and now she continues in Germany. She has had many concerts and recordings in Europe, has taken part at prestigious international festivals and her repertory is a very large one. "Consonances" V (1980) was dedicated to Ilse Maria Reich.

Scott Tinney (U.S.A.) is a remarkable pianist, who is specialized in contemporary music. He plays with much fantasy american and other composers, has had a lot of recitals and concerts in U.S.A and Romania. "Hommage à Debussy" for piano (1998) by Șerban Nichifor is dedicated to the brilliant performer Scott Tinney.

Florin Chiriacescu is organist at the National Orchestra of the Romanian Radio Society and has a great repertory, from ancient to contemporary music. He has had a lot of concerts and recordings in Romania and Europe. The composition "Choralis Anamorphoticus" for organ solo (1982) was dedicated to the excellent soloist Florin Chiriacescu.

DĂRUIRI

CREATII MUZICALE PE VERSURI DE VICTOR BĂRLĂDEANU

1. DĂRUIRI – Victor Bărlădeanu
2. GLASUL – Cantata biblică - Liana Alexandra
3. GALAXIA MEMORIEI – Madrigal dramatic – Doru Popovici
4. REMEMBER – Cantată - Șerban Nichifor
5. IN MEMORIAM FUNDOIANU – Poem simfonic – Doru Popovici
6. PSALM DESPRE PSALMI – Victor Bărlădeanu – Fundal sonor
Poemul simfonic Ierusalim – Liana Alexandra
7. CHALLENGER – Poem muzical - Șerban Nichifor

INTERPREȚI

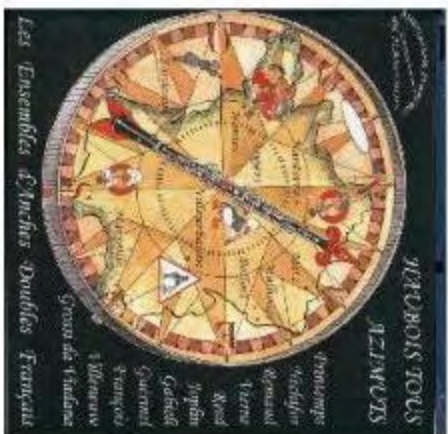
(1-6) Victor Bărlădeanu; (2) Pompei Hărăsteanu – bas, Liana Alexandra – pian, Șerban Nichifor – violoncel; (3) Corul Radio – dirijor Aurel Grigoras; (4) Corul și orchestra Filarmonicii Craiova - dirijor Modest Cichirdan; dirijor cor Alex Racu – Solo Claudia Hangu; (5) Orchestra simfonică Radio - dirijor Ion Baciu, voce Georgeta Stoleriu; (7) Instrumente electronice Șerban Nichifor – recitatori L. Bălănuță, M. Ploae, R. Mihăescu, N. Iliescu, F. Medeleni, F. Călinescu, C. Bărbulescu, P. Moraru, Orchestra simfonică București – dirijor Florin Totan

CD realizat de STUDIOUL ELECTROSTAR

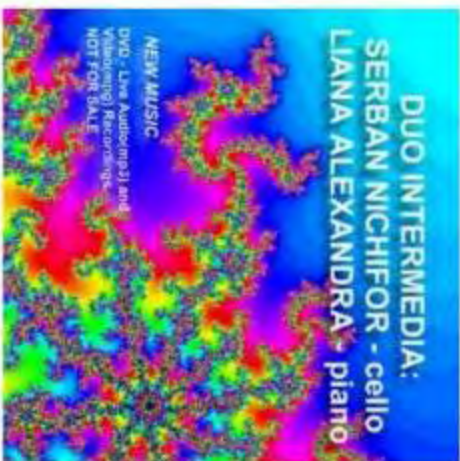
Maestrul de sunet – Florin Duțan

DĂRUIRI

Creații muzicale pe versuri de Victor Bărlădeanu



LIANA ALEXANDRA ȘERBAN NICHIFOR



AUDIO
LIANA ALEXANDRA and ȘERBAN NICHIFOR

Liana Alexandra	18:42
1. Sonata for guitar (1981)	18:42
2. Etude for cello and piano (1981)	12:36
3. Concerto for cello and piano (1981)	11
4. Concerto for cello and piano (1981)	11
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100. Concerto for cello and piano (1981)	11

Sound Engineer: Virgil Dășan
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NUOVA MUSICA CONSONANTE ANTHOLOGY
(1990-2003)
on mp3

- 1 -

NUOVA MUSICA CONSONANTE - BUCHAREST
NATIONAL UNIVERSITY OF MUSIC
Chopin Hall, 19-X-2000

HOLLAND

- 1.) TON DE LEEUW - *Apparences* for cello solo (14:34)
- 2.) LOUIS ANDRIESSEN - *La Voce* for cello solo (6:41)
- 3.) JAN VAN VLIJMEN - *Tombeau* for cello solo (19:07)
Serban Nichifor - cello
- 4.) ROB DU BOIS - *Sketch* for cello and piano (7:57)
- 5.) COR DE GROOT - *En Ut* for cello and piano (3:26)
Serban Nichifor - cello and Liana Alexandra - piano
(c) by NMC-LMF (USA), BUMA

- 2 -

NUOVA MUSICA CONSONANTE - BUCHAREST
NATIONAL UNIVERSITY OF MUSIC
Chopin Hall, 28-II-2000

JAPAN

- 1.) MAKOTO SHINOHARA - *Evolution* for cello solo (14:18)
- 2.) SATORU IKEDA - *Sonata* for cello solo (12:42)
- 3.) KEIKI OKASAKA - *Komposition A* for cello solo (13:25)
- 4.) REIKO MOROHASHI - *Pregheira* for cello solo (9:42)
- 5.) KAZU MUNAKATA - *Llueve I* for cello solo (10:50)
Serban Nichifor - cello
- 6.) JOJI YUASA - *Interpenetration* for 2 flutes (6:11)
Adrian Buciu and Toma Dan - flutes
- 7.) YORI-AKI MATSUDAIRA - *Co-Action I and II* for cello and piano (10:55)
- 8.) MICHIO MAMIYA - *Chiran Bushi* and *Ginzuru Bushi* for cello and piano (5:33)
Serban Nichifor - cello and Liana Alexandra - piano
(c) by NMC-LMF (USA), JSCM

- 3 -

NUOVA MUSICA CONSONANTE - BUCHAREST
GOETHE-INSTITUT BUCHAREST
2-XII-1992

GERMANY

- 1.) JOHANN SEBASTIAN BACH - *Aria* for cello and piano (6:17)
- 2.) PAUL HINDEMITH - *Phantasiestück in B-Dur Op.8 Nr.2* for cello and piano (11:51)
- 3.) WOLFGANG RIHM - *Grat* for cello solo (6:03)
- 4.) HEINO BECKER - *Spiel-Zeug Nr.18* for cello and piano (6:09)
- 5.) KARLHEINZ STOCKHAUSEN - *Klavierstück Nr.9* for piano solo (5:10)
- 6.) BERND A. ZIMMERMANN - *Vier kurze Studien* for cello solo (3:11)
- 7.) ANTON WEBERN - *Sonate* for cello and piano (2:08)
- 8.) ANTON WEBERN - *Drei Stücke* for cello and piano (2:03)
- 9.) SIEGRID ERNST - *Sieben Miniaturen nach japanischen Haiku*

for voice, cello and piano (12:05)

Serban Nichifor - cello, Liana Alexandra - piano
and Vladimir Popescu-Deveselu - voice

- 10.) URSULA GORSCH - *Carjo Samlero - Drei Duette für zwei Flöten* (4:20)
Nicolae Maxim and Constanta Badaluta - flutes

(c) by NMC-LMF (USA), GEMA

- 4 -

NUOVA MUSICA CONSONANTE - BUCHAREST

U.S.A. (I)

(AMERICAN CENTER - BUCHAREST, 14-X-1992)

- 1.) GEORGE GERSHWIN - *Prelude* for cello and piano (3:04)
- 2.) GEORGE CRUMB - *Dream Images* for piano solo (6:09)
- 3.) GEORGE CRUMB - *Fantasia* for cello solo (3:02)
- 4.) AARON RABUSHKA - *Doina* for cello and piano (4:12)
- 5.) SAMUEL BARBER - *Sonata for cello and piano* (excerpts) (3:00)
- 6.) DAVID KOBLITZ - *Rigor Vitus* for cello, trumpet and piano (1:45)
- 7.) STEPHEN MAYER - *Tom Thumb* for cello, trumpet and piano (2:51)
- 8.) CHARLES IVES - *2 Songs* for cello, trumpet and piano (5:25)
- 9.) BRIAN FENNELLY - *Tesserae II* for cello solo (11:31)

Serban Nichifor - cello, Liana Alexandra - piano
and Ilie Voicu (trumpet)

ISRAEL

(UNMB, 21-IV-1996)

- 10.) PAUL BEN-HAIM - *Canzona* for cello and piano (7:31)
- 11.) JOACHIM STUTSCHEWSCHY - *6 Israelian Dances* for cello and piano (10:05)

Serban Nichifor - cello, Liana Alexandra - piano

(c) by NMC-LMF (USA), ASCAP

- 5 -

NUOVA MUSICA CONSONANTE - BUCHAREST
(1995-2002)

BELGIUM (I)

- 1.) CESAR FRANCK - *Panis Angelicus* for cello and piano (3:04)
- 2.) EUGENE YSAYE - *Grave* for cello solo (5:08)
- 3.) JACQUES LEDUC - *Trois Pièces* for cello solo (10:34)
- 4.) JACQUES LEDUC - *Elégie* for cello and piano (5:39)
- 5.) ANDRE LAPORTE - *C-isme* for cello solo (5:11)
- 6.) ELIAS GISTELINCK - *Song for Beatrice* for cello and piano (7:04)
- 7.) RAOUL DE SMEY - *Reflexie I* for cello solo (3:19)
- 8.) RAOUL DE SMET - *Logboek I* for cello solo (15:23)
- 9.) RAOUL DE SMET - *Reminiscenties 3* for cello and piano (5:03)
- 10.) RAOUL DE SMET - *Nocturne* for cello and piano (9:10)

Serban Nichifor - cello, Liana Alexandra - piano

(c) by NMC-LMF (USA), SABAM

- 6 -

NUOVA MUSICA CONSONANTE - BUCHAREST
(1995-2002)

BELGIUM (II)

- 1.) LUCIEN POSMAN - *22* for cello solo (5:48)
- 2.) WALTER HUS - *Cadenza* for cello solo (9:00)
- 3.) BOUDEWIJN BUCKINX - *Naschrift* for cello and piano (4:06)
- 4.) BOUDEWIJN BUCKINX - *In de buurt van Neptunus* for cello and piano (9:08)

- 5.) BOUDEWIJN BUCKINX - *Ex Cello de Coelo* for cello and piano (11:34)
- 6.) BOUDEWIJN BUCKINX - *Concerto for Cello and Orchestra* (20:38)
Serban Nichifor - cello, Liana Alexandra - piano
Arad Symphony Orchestra,
Dorin Frandes - conductor
(c) by NMC-LMF (USA), SABAM

- 7 -

NUOVA MUSICA CONSONANTE - BUCHARESTU.S.A. (II)UNMB (6-XII-1999), American Center (16-X-2001)
and Romanian Athenaeum (26-V-2002)

- 1.) CHARLES NORMAN MASON - *The Artist and His Model*
for cello and tape (9:39)
- 2.) DOROTHY HINDMAN - *drowningXnumbers* for cello solo (12:31:)
- 3.) LIANA ALEXANDRA - *Incantations III* for cello and tape (12:10)
- 4.) DWIGHT WINENGER - *Structural Variations on Two Obscure Themes*
for cello solo (8:27)
- 5.) SERBAN NICHIFOR - *Issyha II* for cello and tape (6:55)
- 6.) AARON RABUSHKA - *Les Strophes d'Orphée* for cello solo (10:08)
- 7.) RODNEY OAKES - *Fantasy for cello and electronics* (9:00)
Serban Nichifor - cello
(c) by NMC-LMF (USA), ASCAP

- 8 -

NUOVA MUSICA CONSONANTE - BUCHARESTU.S.A. (III)UNMB, 8-III-2003 (concert-tr.13-14); 22
and 29-III-2003 (recordings-tr.1-12)

- 1.) SAMUEL WARD (arr.L.A.) - *America the Beautiful* (2:54)
- 2.) SERBAN NICHIFOR - *Amazing Grace Echo* (3:14)
- 3.) LIANA ALEXANDRA - *Welcome Rich* (5:54)
- 4.) LIANA ALEXANDRA - *Good Morning, Sue* (3:07)
- 5.) LUACINE CLARK FOX (arr.L.A.) - *Love one Another* (3:59)
- 6.) SERBAN NICHIFOR - *Four Mormon Songs* (3:06)
- 7.) JOHN J. MCCLELLAN (arr.L.A.) - *Sweet in the Work* (3:15)
- 8.) MORMON FOLKLORE (arr.S.N.) - *The Spirit of God* (2:35)
- 9.) LAURENCE LAYON (arr.L.A.) - *Create an Atmosphere* (1:51)
- 10.) GWEN M. CUNDICK (arr.L.A.) - *A Family is Forever* (2:30)
- 11.) T. CASTETON (arr.S.N.) - *Perfect Love* (3:46)
- 12.) CHERIE CALL (arr.S.N.) - *Promises I Keep* (3:28)
- 13.) S. PETERS (arr.S.N.) - *Fearless Heart* (with voices) (4:04)
- 14.) CHERIE CALL (arr.S.N.) - *Promises I Keep* (with voices) (4:03)
Susan McClellan - flute, Liana Alexandra - piano, Serban Nichifor - cello (1-12),
T. J. Love - soprano, Mary Lubic - mezzo-soprano (13-14)
(c) by DESERET BOOK (USA), NMC-LMF (USA), ASCAP

- 9 -

NUOVA MUSICA CONSONANTE - BUCHAREST
(1992-2002)FRANCE

- 1.) CLAUDE DEBUSSY - *Sonate* for cello and piano (p.I-II) (8:17)
- 2.) FRANCOIS BOUSCH - *Trois Miniatures* for cello solo (6:27)
- 3.) MAURICE RAVEL - *Habanera* for cello and piano (2:54)

VARIA

- 4.) GASPAR CASSADO - *Sonata* for cello solo (12:10)

- 5.) ANTANAS KUCINKAS - *A la Maria* for cello and piano (3:09)
 - 6.) PIOTR LACHERT - *Te ne ricordi ?* for cello solo (10:29)
 - 7.) MAREK KOPELENT - *Karrak* for cello and piano (7:41)
 - 8.) HEITOR VILLA-LOBOS - *Piece* for cello and piano (3:08)
 - 9.) PIOTR I. TCHAIKOVSKY - *Pezzo Capriccioso* for cello and piano (6:07)
- Serban Nichifor - cello, Liana Alexandra - piano
(c) by NMC-LMF (USA), SACEM, SABAM, UCMR-ADA

- 10 -

NUOVA MUSICA CONSONANTE - BUCHAREST
(BUCHAREST, GENT, ANTWERPEN - 1999-2000)

ROMANIA (I)

- 1.) LIANA ALEXANDRA - *Fantasia* for cello and piano (12:43)
 - 2.) LIANA ALEXANDRA - *Five Sequences* for cello and piano (7:55)
 - 3.) ADRIAN POP - *Cadenza* for cello solo (5:30)
 - 4.) ADRIAN MOCIULSCHI - *Anamnesis* for cello and piano (2:58)
 - 5.) NICOLAE COMAN - *Monodia* for cello solo (5:06)
 - 6.) NICOLAE COMAN - *Canto* for cello and piano (2:14)
 - 7.) CORNELIU DAN GEORGESCU - *Gemini* for piano solo (4:12)
 - 8.) DORU POPOVICI - *In Memoriam Tristan Tzara* for cello and piano (7:07)
 - 9.) SERBAN NICHIFOR - *Conceptofonia* for cello and piano (9:42)
 - 10.) SERBAN NICHIFOR - *Epifania* for cello and piano (10:43)
- Serban Nichifor - cello, Liana Alexandra - piano
(c) by NMC-LMF (USA), UCMR-ADA

- 11 -

NUOVA MUSICA CONSONANTE - BUCHAREST
(BUCHAREST, CLUJ, PESCARA, ANTWERPEN - 1996-2002)

ROMANIA (II)

- 1.) LIANA ALEXANDRA - *Chant d'amour de la dame à la licorne*
for soprano, cello and piano (24:23)
 - 2.) LIANA ALEXANDRA - *The Voice* for bass, cello and piano (11:24)
 - 3.) SERBAN NICHIFOR - *Oration* for soprano, cello and piano (6:16)
 - 4.) SERBAN NICHIFOR - *Invocatio* for cello and piano (5:51)
 - 5.) SERBAN NICHIFOR - *Amazing Grace Echo*
for cello and piano (3:16)
 - 6.) LIANA ALEXANDRA - *Melody* for cello and piano (3:04)
 - 7.) LIANA ALEXANDRA - *Jerusalem Shel Zahav*
for cello and piano (2:51)
 - 8.) LIANA ALEXANDRA-SERBAN NICHIFOR - *Improvisation*
on Byzantine Themes for cello and piano (3:10)
- Georgeta Stoleriu - soprano, Pompei Harasteanu - bass,
Serban Nichifor - cello, Liana Alexandra - piano
(c) by NMC-LMF (USA), UCMR-ADA



**FILARMONICA
« GEORGE ENESCU »**

Sala mică a Ateneului Duminică 18 mai 2008, ora 19

VIDEO MUSIC

Recital Duo Intermedia
ȘERBAN NICHIFOR - violoncel
LIANA ALEXANDRA - pian

Vizualizari de
Ryan Geiss, Stephen Malinowski și Lucian Wischik (SUA)

Program

Liana Alexandra - Călătoria Spiritului - p. a.

Interludiu CyberArt:
Variațiuni de Liana Alexandra
Sticky Dances de Serban Nichifor

Șerban Nichifor - Anamorphoses - p. a.

Concert realizat cu sprijinul

Nuova Musica Consonante
Living Music Foundation (SUA)




Bilete și abonamente se vând la case Ateneul, muz. - direct, ora 12 - 19, sâmbătă, ora 16 - 19, tel. 315.66.75



Liana Alexandra with Gold Medal for Romania 2008
from American Biographical Institute



Liana Alexandra and Serban Nichifor

[sueliaser/friendship](#)
[lianaalexandra/classic_blue](#)
[serbannichifor/classic_blue](#)
[novacons2001/classic_blue](#)

New Attractions:

"Cries from Earth to Heaven" by Serban Nichifor -- dedicated to Holocaust Survivors and Remembrance Network - iSurvived.org

Copyright (c) by Holocaust Survivors and Remembrance Network, Forget You Not Project & Network, NatureQuest Publications, PO Box 381797, Cambridge, MA 02238-1797, U.S.A.,
<http://iSurvived.org>

Email: Contact@iSurvived.org

Midi: <http://isurvived.org/SerbanNichifor-music.html>

movies sites:



[Video Concerts](#)
 Liana Alexandra
 Symphony #4
 Cristian BRANCUSI - conductor
 Romania Radio Orchestra



[Video Concerts](#)
 Serban Nichifor
 Solo Cello
 Structural Variations
 by Dwight Winenger

The ASF sound clip cited below, although not immediately available for audition, may be heard by arrangement with the [webmaster](#).

Sound Clip:

Serban Nichifor: [*"Epiphany"*](#) for cello and piano (1994) [10:53]

Serban Nichifor, cello; Liana Alexandra, piano

clip properties: epiphany.wma [1-min.][125 KB]

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Background music is "Morgana Rag"
for Rhodes Piano by Serban Nichifor © 2004
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NMC
(h) + C

NUOVA MUSICA CONSONANTE
LIVING MUSIC FOUNDATION (USA)



Délégation Wallonie-Bruxelles à Bucarest

UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI

Sala 54, Joi 9 Noiembrie 2006. Ora 14

MUZICA CONTEMPORANA
WALLONIE-BRUXELLES

Conferinta sustinuta de

DANIEL SOTIAUX

Delegat Wallonie-Bruxelles

Coordonarea artistica:

Prof. univ. Dr. Liana ALEXANDRA

Conf. univ. Dr. Serban NICHIFOR

NMC
(h) * * * * *

NUOVA MUSICA CONSONANTE
LIVING MUSIC FOUNDATION (USA)



UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI
Sala "GEORGE ENESCU" Sambata 9 Decembrie 2006, ora 19

Sub Inaltul Patronaj al Excelentei Sale
Domnului PHILIPPE ROLAND
Ambasadorul Regatului Belgiei

Portret Componistic **JACQUES LEDUC**

Interpreteaza

SERBAN SOREANU, OCTAVIAN RATIU,
CORINA BOLOLOI, VINICIU MOROIANU,
MONICA REPANOVICI, IOANA DELIORAN,
BOGDAN DULU, RADU CLIPA,
FLORINA PETRESCU, RODICA MILEA, AMELIA ILIESCU,
ANSAMBLUL DIXTUOR - TEODORA DUCARIU,
SIMONA SINDRESTEAN, CONSTANTIN AMARANDEI,
ION ENACHE, CRISTIAN BORCAN

Coordonarea Artistica

LIANA ALEXANDRA si SERBAN NICHIFOR



FILARMONICA
« **GEORGE ENESCU** »

Sala mică a Ateneului

NMC
(4) 400

29 ianuarie 2008, ora 19

**NUOVA MUSICA CONSONANTE -
LIVING MUSIC FOUNDATION (USA)**



În stil latino-american...

Cvartetul de chitare "Contrapunctus"



**HANELORE MOCANU, GABRIEL BROȘTEANU,
CĂLIN GRIGORIU, RADU MICULIȚA**

Program

Heitor Villa-Lobos	Aria din Bachianas Brasileiras nr. 5
Jacques Leduc	Tango - p. a. a.
Raoul De Smet	Brabo-Tango - p. a. a.
Paulo Bellinati	Baiao de Gude
Maximo Diego Pujol	Suite Buenos Aires
Kurt Weill/David Webber	Zuhälterbalade - p. a. a.
Boudewijn Buckinx	Tango - p. a. a.
Șerban Nichifor	The Last Tango - p. a. a.
Celso Machado	5 Piezas Populare Brasileiras
Maximo Diego Pujol	5 Piezas Artesanales



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SALUT
București

RADIO ROMANIA MUȘICAL

timpul liber

București

SAPTE SERI

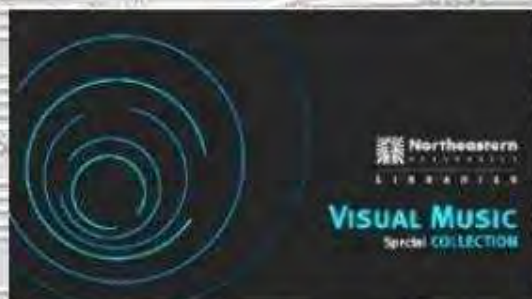
NINE O'CLOCK

Flavorade

Biletele și abonamentele se vând la casa Ateneului, marți - vineri, ora 12 - 19, tel. 315.60.75



**NUOVA MUSICA CONSONANTE
LIVING MUSIC FOUNDATION 'USA'**



DANIEL PEARL WORLD MUSIC DAYS

UNIVERSITATEA NATIONALA DE MUZICA BUCURESTI

Marti 7 Octombrie 2008, ora 15, Mediateca

PROIECT VISUAL MUSIC MARATHON

Lucrari in prima auditiie de:

**Gerhard Daurer, Vishal Shah,
Adam Stansbie, Fran Hartnett,
Dennis H. Miller, Stephanie Maxwell,
Michaela Eremiasova, Jean Detheux,
Jean Derome, Freya, Mike Winkelmann,
Chiaki Watanabe, Tristan Perich,
Sylvia Mincewicz, Harvey Goldman,
James Bohn, Eva Toth,
Gyorgy Kurtag Sr., Gyorgy Kurtag, Jr.,
Arie Stavchansky, Per Boland,
Semiconductor-Ruth Jarman & Joseph Gerhardt,
Liana Alexandra, Serban Nichifor**



LIANA ALEXANDRA

***SINTAXE
OMOFONE TONALE
(2005)***

Editura Universitatii Nationale de Muzica

Handwritten musical score for "SECȚIUNEA III (REVENIRE TONALĂ)". The score consists of three systems of staves. The first system (measures 18-19) features three staves with annotations: "Secvența 2" (circled), "Model", "Secvența 1", and "Secvența 2" (circled). The second system (measures 20-22) features three staves with annotations: "SECȚIUNEA III (REVENIRE TONALĂ)", "Subiect (S)", "Interludiu (model)", "Contrasubiect obligat (S)", "imitative", "Contrasubiect liber", and "model". The third system (measures 20-22) features three staves with annotations: "Contrasubiect obligat (S)", "Contrasubiect liber", and "model".

LIANA ALEXANDRA

ANALIZĂ POLIFONĂ TONALĂ

Duo INTERMEDIA

Liana Alexandra and Serban Nichifor

Video CD

**Music from ROMANIA and BELGIUM: César FRANCK,
Jacques LEDUC, Raoul DE SMET, Boudewijn BUCKINX,
Liana ALEXANDRA, Serban NICHIFOR**



Duo INTERMEDIA
Serban NICHIFOR (cello), Liana ALEXANDRA (piano)
11 September 2005, "George Enescu" Festival

Works by

**Antanas KUCINKAS, Cor DE GROOT,
Boudewijn BUCKINX, Doru POPOVICI,
Liana ALEXANDRA, Serban NICHIFOR,
Dwight WINENGER, Brian JENSEN,
Tyler CASTLETON, Mollie SHAFFER,
Lynn SHURTLEFF, Newell DAYLEY**

**Video CD
Live Recording**





**DUO INTERMEDIA:
SERBAN NICHIFOR - cello
LIANA ALEXANDRA - piano**

NEW MUSIC

DVD - Live Audio(mp3) and
Video(mpg) Recordings
NOT FOR SALE

Welcome

to the 2007 Visual Music Marathon! The Marathon received over 300 works from 34 countries for its open call, and we are excited to be able to present the very best of those today. We are also screening works chosen by our two principal guest curators, Bruce Wands of the School of Visual Arts and New York Digital Salon, and Larry Cuba of the Iota Center, plus several “historic” works on 16 mm film. These will be complemented by other pieces from a number of invited guest artists and by live video performances by Brian Knoth and Jeff Mission.

The works on the Marathon represent a vast range of approaches to “visual music,” from pieces in which the images and music are directly tied by the sharing of parameters, to those in which the images “interpret” the music (or vice versa), to works where the visuals are edited in tight synchrony with cues in the music. (In her excellent article found elsewhere in this booklet, Maura McDonnell of Trinity College, Dublin, explores the background of visual music in great detail.) All of these approaches can result in interesting and compelling compositions, and we hope that you will find many works of interest among the 120 pieces presented today.

This event would not have been possible without the efforts of a number of people. I would like to thank Professors Ann Steuernagel and Isabel Meirelles of Northeastern University for assisting in the selection of works from the open call. Thanks also to Sung-Joo Kim, director and programmer of Animpact, Korea, for his programming suggestions. I would also like to thank Cindy Keefer of the Center for Visual Music for her expert advice on the planning and production of the event.

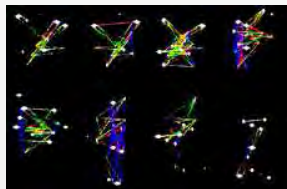
Thanks also to Maureen Ton, who designed all online and print materials for the event, and Arthur Rishi, who provided enormous help with the promotion and production of the show. I would also like to thank Andrew Scott for setting up and maintaining all IT systems for the Marathon and Anthony DeRitis, Chair of the Music Department at Northeastern, for his early and invaluable support. Finally, a nod to Eric Chasalow of Brandeis University, who conceived the original “marathon” concept in conjunction with a music program for the 2000 Cyberarts festival.

With best wishes,
Dennis Miller, Artistic Director
2007 Visual Music Marathon

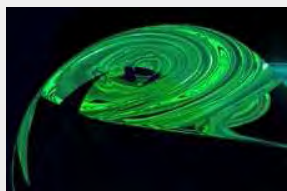
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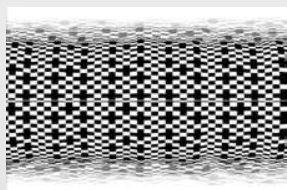
VARIATIONS 4, 2006
5:00, World Premiere



Ocean, 2005
2:00



1/3 (one over three) vol.1,
2006
7:12, World Premiere



Another Kind of Blues, 2005
5:05



Continued

Liana Alexandra
Romania
lianaalexandra@gmail.com
www.geocities.com/lianaalexandra/
classic_blue.html

Computer Music with MAM software visualisations.

Geer DuBois
USA
geerdubois@gmail.com
http://geerdubois.com

In waking life my mind processes thought patterns before I can articulate my ideas through speech. Often times, my thoughts lose some of their meaning when I describe them with words. When I have dreams my mind generates thought patterns that have no verbal translation. Because dreams are entirely within my own mind, I can never misrepresent them to myself with words. So what do my dreamscapes look like? The environment in this film is not a representation of my dreams. The piece is an allusion to the far-reaching experiences of the sleeping mind.

chiaki watanabe, images
Tristan Perich and Sylvia Mincewicz
USA/Japan
chiaki@vusik.net
www.vusik.net/

concept and visuals: chiaki watanabe sound: tristan perich & sylvia mincewicz
1/3 is an audiovisual ensemble with lo-fi and minimalist aesthetics. The ensemble experiments with one-bit as an art expression based on one-bit technology. The emphasis is on using a single bit of information such as one-bit color, one-bit code and a one-bit note. In the title, 1 stands for one bit, 3 stands for the number of audio and visual inputs (one video from a laptop and two sound sources from custom-made electronics and electronic violin effects). *1/3* explores the essence of simplicity as the art of complexity with human-machine interactions. The piece takes live audiovisual media to new limits of depth, dimensions and scale with one-bit expression. *1/3* was premiered in NY June 2006 with support from Experimental TV Center Presentation Fund, the New York State Council on the Arts and media The Foundation.

Immersions
with Emile Tobenfeld
USA
emile@foryourhead.com
www.foryourhead.com

The Immersions Ensemble is an improvising ensemble which balances visuals and music. The musicians perform facing the screen so they can respond to the projected images while the video artist (Emile Tobenfeld -- performing under the stage name Doctor T) responds to the music. Doctor T prepares a large amount of visual material on DVD, and improvises with 4 DVD players, 3 video mixers and a percussion controller. The performances are free improvisations for visualist and musicians. *Another Kind of Blues* is an excerpt from an Immersions performance that took place on Dec. 17, 2005, at Artists At Large Gallery in Hyde Park, MA. The musicians for this performance were Dean Stiglitz, electro flute; Romana Herboldsheimer, hammered dulcimer; Bob McCloskey, reeds and percussion; and Glynnis (Dragon Woman) Loman, cello. Immersions 2005 is an hour long DVD-R excerpted from three Immersions performances and available for \$15 (ppd. in USA), payment by PayPal.

Sunspot, 2005
2:20



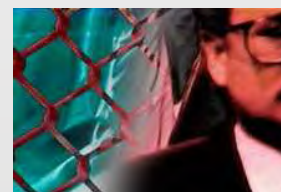
HOURLY
3pm - 4pm

6

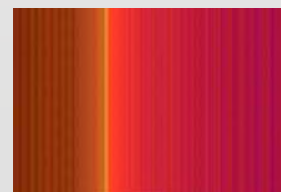
Erev Shel Shoshanim / Kate & Rose's, 2007
5:25, World Premiere



Tunnel Vision, 2006
4:00



Well (live), 2006
7:58



George Stadnik
USA
stadnik@erols.com
www.photonlightguitars.com

Sunspot is a digital lumia composition that evokes and expands upon Liquid lens and laser Lumia experiments I conducted in the 1970's.

Nathaniel Resnikoff
USA
ned@resnikoff.com
ned.resnikoff.com

Two traditional melodies are arranged and performed by Heathen Creek. The visualization reveals much of the fine structure of the violin solos.

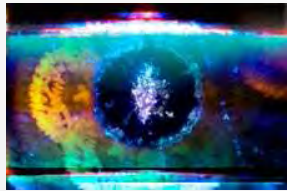
Janene Higgins, images
Elliott Sharp
USA
myrakoob@echonyc.com
www.echonyc.com/~myrakoob

A rhythmic reverie between the stations.

Michael Carter, Images
Upside Down Umbrella
USA
michael@sunshine.tc
http://michael.sunshine.tc

A sound can't be grasped in the hand; a note can't be held between the fingers. But it cannot be disputed that both are real. Music has no substance or material, yet it exists. So convincing is the existence of music that it extends beyond the performer, creating environments and coloring space; Music "sets the tone" and "sets the mood." *Well (live)* came into existence as the result of a performance/collaboration with Upside Down Umbrella. It is the visualization of one characteristic of music; It is the result of one take. Here, video of the room in which a performance of *Well* is taking place is captured and manipulated. The result is the "mood of the room" made visible - The invisible visualized.

Cortex, 2005
9:15



Mike Almond, images
Mathew Adkins

England
m.adkins@hud.ac.uk
mathewadkins.co.uk

In *Cortex* we first hear the disembodied voice of a 'cyber-innocent' experiencing the rush of entering cyberspace for the first time followed by an initial burst of rhythmic excitement. At this stage the vocal samples are almost unadulterated. As the piece progresses, the 'cyber-innocent' accumulates information, viruses, and other digital detritus floating around cyberspace. This is reflected in the vocal samples becoming more and more distorted. By the end of the piece virtually all sonic traces of the original 'cyber-innocent' have vanished replaced by a newly constructed digital personality...an avatar... and so to the second part of the trilogy. *Cortex* was commissioned by the GRM for the Présences Électronique Festival February 2005.

Destellos, 2001
5:37

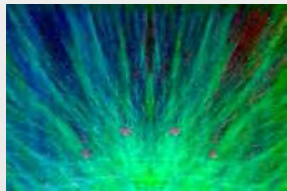


Elsa Justel

Argentina/France
ejustel@club-internet.fr

Destellos (Sparkle) (5'37) (2001) "As in a reverie, the objects separate from their sense to become poetry". The idea of the project is to give life to the sparkle in different materials. Metal, glasses, ice, will travel in time and space by means of computer animation. There is also a play with sensations of fragility and transparency. The music plays the same notions by using recorded sounds of the same materials. In fact, the discourse is lead by the music which guides the development and underlines the sense of colour.

INFINITE SONG, 2006
14:40, World Premiere



Serban Nichifor

Romania
serbannichifor@gmail.com
www.geocities.com/serbannichifor/
classic_blue.html

Music: Serban NICHIFOR (Romania)
Visualizations with "MilkDrop_104" plug_ins : Ryan GEISS (USA) -
Email: guava@geisswerks.com ;
URL: <http://www.geisswerks.com/>

Liaisons, 2005



Jean Detheux, images
Jean Derome

Belgium/Canada
jeandz@mac.com
www.vudici.net

This abstract film, full of rich colours and textures, was created thanks to an inventive use of digital technology. It grew out of an unusual process of interchange between the painter Jean Detheux and the composer Jean Derome. The result is a rare meeting of images and music. What we get is an intense meditation on a world in constant renewal, where every form that emerges is immediately engulfed by the next one. It constitutes a sort of diptych with the film *Rupture*, which follows.

Anima, 2006
3:45



Jim Grafsgaard, images
PJ Tracy

USA
jimgrafsgaard@gmail.com
www.mnartists.org/jim_grafsgaard_
pj_tracy

A short journey through an imaginary microbial sea. Visuals adapted from a painting by Jim Grafsgaard, composed to music written and performed by PJ. Tracy.

whisper, 1997



Jim Ellis, images
Aksak Mabout

USA
resonateperception@hotmail.com
www.emsh.calarts.edu/~jim

search bright blinding try to speak apologies thanks ashamed proud one word of many to loved ones to strangers this whisper

Kyoto Bells, 2006
10:52, World Premiere

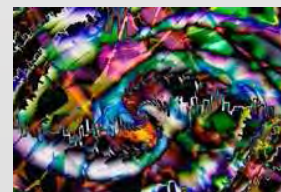


Wilfried Jentzsch

Germany
wilfried.jentzsch@t-online.de

This piece is structured by the processed sounds of a small Japanese bell Furin. It begins with a single tone which leads the musical structure more and more dense and finally reaches the noise. The various stages of processed sounds between the single tone and the noise bridge the two components. A square shape which is colored with blue and white structures the visual part geometrically. The energy and the spectra of the sound modify the shape and the lightness of color to transform the square object generating in real time.

Release!, 2007
10:13, World Premiere



Sylvia Pengilly, images
Michael Rhoades

USA
spengilly@charter.net
mrhoades@perceptionfactory.com
webpages.charter.net/spengilly
www.perceptionfactory.com

When Michael Rhoades sent me a .wav file of *Release!* I loved it immediately. It is a joyous rollercoaster ride through an exciting landscape of violently contrasting timbres, dynamics and rhythms with surprises around every corner. I was also highly intrigued by the visual beauty of the composite waveform, which contained shapes I had never seen before, including lines and dots, in addition to the regular spiky shapes. The video was created by extracting segments of the waveform, processing and animating them visually, then synchronizing them with the music they represent. It is, therefore, a very tangible manifestation of "Visual Music."



Serban Nichifor

THE HERMETICISM OF DEBUSSY

J'aim, sur les canons, de me pour J'ai y a - di

free-scores.com

Serban Nichifor

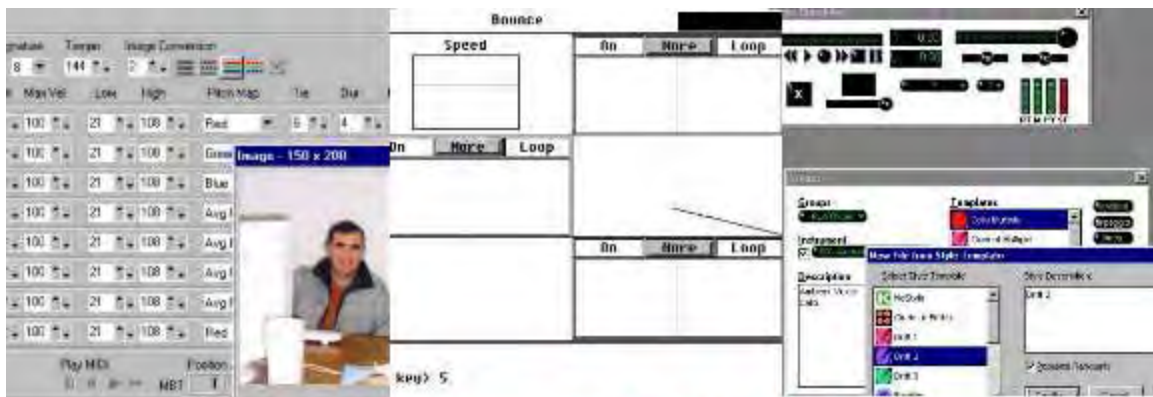
THE HERMETICISM OF DEBUSSY

- Virtual Book -

01.) THE HERMETICISM OF DEBUSSY
(research)

02.) LE MARTYRE DE SAINT-CLAUDE DEBUSSY
(opera)

Bucharest (Romania), 2006
(c) by Serban NICHIFOR (SABAM, UCMR-ADA)
ISMN 000.46.37.65.67



Serban NICHIFOR

INTRODUCERE IN COMPUTER MUSIC

INTRODUCTION TO COMPUTER MUSIC



Thank you so much for sending me your updated Introduction to Computer Music. It is a great achievement, and will be of much use to your students and people working in the field. Congratulations.

BARRY SCHRADER

Professor - CALARTS: California Arts School of Music

Dear Serban,

Thank you very much for sending your book. I appreciate it very much.

BEN BIERMAN

Professor - Center for Computer Music at Brooklyn College

Conf. univ. Dr. Serban NICHIFOR

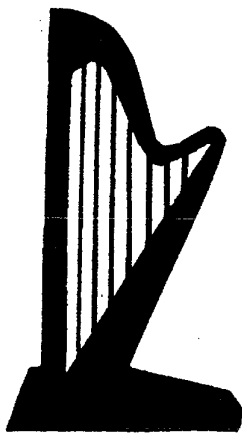
**REPERE
INTR-O ANALIZA HOLISTICA A
POSTMODERNISMULUI
MUZICAL**

Synopsis I

**UNIVERSITATEA NATIONALA DE MUZICA
BUCURESTI
Octombrie 2006**

ȘERBAN NICHIFOR

**IPOSTAZE
ALE MUZICII DE CAMERĂ**



**CHAMBER MUSIC
HYPOSTASIS**

**UNIVERSITATEA DE MUZICĂ
BUCUREȘTI, 2000**

The image shows a musical score for a string quartet introduction. It consists of four staves: Violin I, Violin II, Viola, and Cello/Double Bass. The Violin I staff has a treble clef and a key signature of one sharp (F#). The Violin II staff has a treble clef and a key signature of one flat (Bb). The Viola and Cello/Double Bass staves have alto and bass clefs, respectively, and a key signature of one flat (Bb). The score includes various musical notations such as notes, rests, and dynamic markings. Key performance instructions include 'sul tasto' at the top, 'vibrato lento' in the upper right, and 'p dolce' in several places. A measure in the Violin I staff is marked '(mp)'. The score is divided into measures by vertical bar lines.

Serban NICHIFOR

INTRODUCERE IN FENOMENOLOGIA CVARTETULUI DE COARDE

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ISMN 000.46.37.65.67

Prof.Dr. Serban NICHIFOR
National University of Music Bucharest

**THE IMPORTANCE OF THE CHAMBER MUSIC GENRE
IN THE PERSPECTIVE OF THE CULTURAL DEVELOPMENT
OF EUROPE**
(speech)

- SYLLOGISM -

- **Major Premise: the complexity of the genre;**
- **Premise - min.1: the prestigious baroque, classic, romantic, modern, and postmodern repertory;**
- **Premise - min.2: the accessibility of the genre – a.) in the public perspective; b.) in the economical perspective (relating to the production, distribution, and consumption of goods and services);**
- **Premise - min.3: the open configuration of the genre – a.) relating to the ensemble structure; b.) relating to the interactive live-electronic music / live-computer music / Internet chamber music experiments (for example, the “SoundWIRE” research project - <http://ccrma.stanford.edu/groups/soundwire/>);**
- **Premise - min.4: the application in the curriculum of the new analysis systems : the Schenkerian Analysis, the Phenomenology-based Analysis, and the Computer Analysis software projects - for example, “MaMuTh” (<http://flp.cs.tu-berlin.de/MaMuTh/>) , and “Wavesurfer” (<http://www.speech.kth.se/wavesurfer/>)**
– see APPENDIX;
- **Premise - min.5: the interferences with complementary musical genres (opera, symphonic, choral, vocal, jazz, pop, folk, rock, new age), with video productions (example: chamber music with real time visualizations – like fractal structures from the Mandelbrot Set), and with some experimental applications (therapy, genetic music , etc.).**

CONCLUSIONS (“E Pluribus Unum”)

- C.1 – The application of a synchronized european curriculum in the field of the chamber music course, leading to graduation and to the integration of the students in the so abundant musical activities – in connection with the intra- and extra-european experiences.

- C.2 – The importance of the contemporary musical styles (in postmodernism – process, minimal, spectral, ambient, new consonant, new age, visual, fractal, genetic, psybient music, etc.) in the chamber music repertory of the students (ca 33%) – in connection with the traditional repertory (ca 66%), in a feedback process.

- C.3 – The autonomy of the chamber music professor (his right of self-government, in connection with the Bologna documents) - particularly interested in developing an outstanding curriculum (that integrates musical instruction/ chamber coaching with creative presentation/ selected chamber performances) in order to produce distinguished and - in fact ! - innovative musicians for the future. The educational chamber music program integrates also master classes of some important artists.

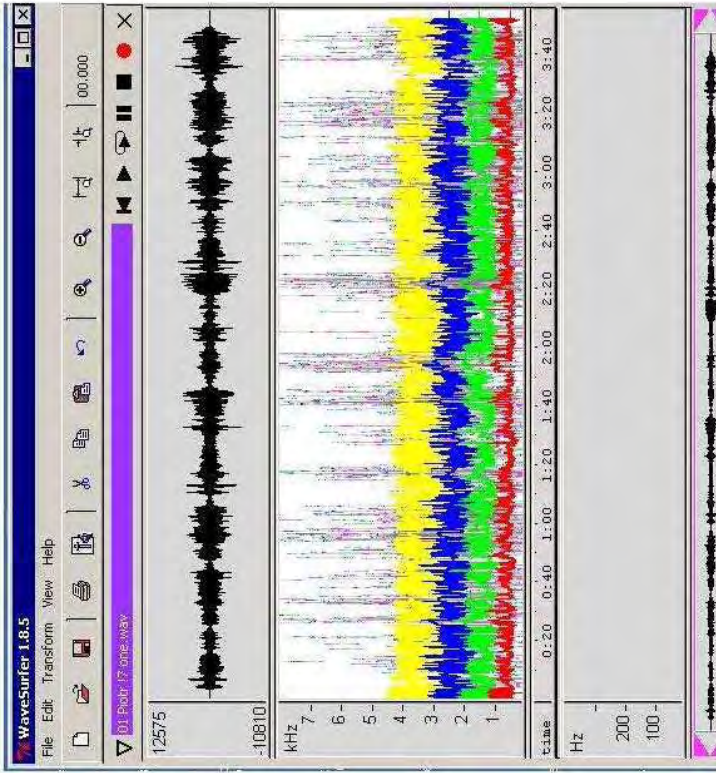
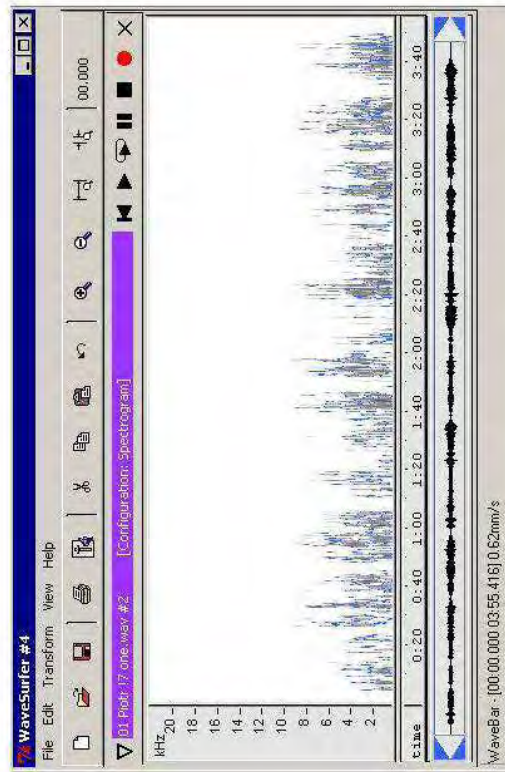
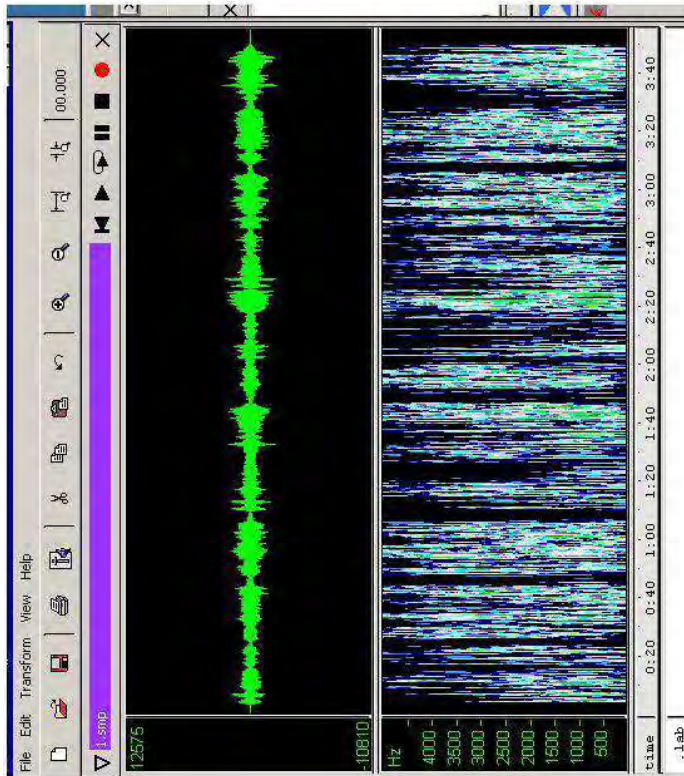
- C.4 – In the evaluation of the musical performance the purpose is “to examine the effects of rating scale instruction on self-evaluation accuracy among student musicians” (apud Nathan B. Kruse, “The Effect of Instruction on Sixth Grade Band Students’ Abilities to Self-Rate Etude Performance”, Michigan State University, School of Music, http://www.rider.edu/~vrme/v8n1/vision/VRME_Submission.Kruse.pdf). “Results indicated that rating scale instruction was more effective than no rating scale instruction in helping students improve self-rating accuracy (...) Rating scale instruction may not only benefit students’ self-evaluation accuracy, but may also be a practice strategy toward improving students’ independent musicianship.”

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**APPENDIX: Example of Computer Analysis
in the Chamber Music Course**



Piotr Lachert - Sonata 17 - part 1
Wavesurfer Software Analysis c

Piotr Lachert - Sonata 17 - part 1
Wavesurfer Software Analysis a&b

Morph

jMorph - jMorph - 01 Piotr 17 one.mid

File Edit Help

Play Pause Stop playSlices unify

Play	Show		Track name	Select
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beat:

jMorph - jMorph - 01 Piotr 17 one.mid

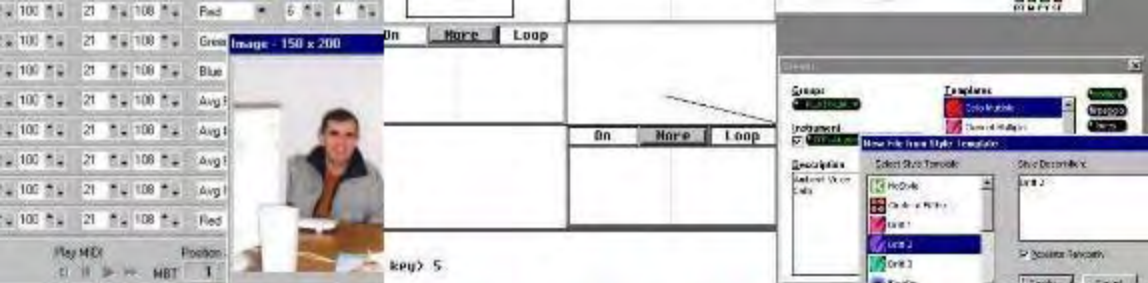
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-Anamorfotica Sacrului in Arta Sunetelor –

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THE ART OF FUGUE

BWV 1080 (1750)

**Arrangement for Guitar Quartet
Serban NICHIFOR (2006)**



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DIE KUNST DER FUGE
THE ART OF FUGUE

Arrangement for Guitar Quartet
Serban Nichifor, 2006



*Die Kunst der Fuge, so der Kaiser
Bach in Chantilly
angebracht worden, ist
der Kaiser gegeben.*

Sala mică a Ateneului
Marți 29 ianuarie 2008, ora 19

În stil latino-american...

Cvartetul de chitare
CONTRAPUNCTUS

HANELORE MOCANU
GABRIEL BROȘTEANU
CĂLIN GRIGORIU
RADU MICULIȚA

Program

Heitor Villa-Lobos - Aria de la Bachianas Brasileiras nr.5
Jacques Leduc - Tango - p. a. a.
Raoul De Smet Brabo - Tango - p. a. a.
Paulo Bellinati - Baião de Gude
Maximo Diego Pujol - Suite Buenos Aires

Pauză

Kurt Weill/David Webber - Zuhälterbalade - p. a. a.
Boudewijn Buckinx - Tango - p. a. a.
Șerban Nichifor - The Last Tango - p. a. a.
Celso Machado - 5 Piezas Populares Brasileiras
Maximo Diego Pujol - 5 Piezas Artesanales



HANELORE MOCANU, născută în 1984, a studiat la Liceul de artă din Ploiești, absolvind în 2006 clasa de chitară la Universitatea Națională de Muzică din București. A obținut premii la olimpiada de muzică din 2000 și la concursul internațional „George

Georgescu” (1999, 2000, 2001, 2002). În prezent urmează studii de master la UNMB, secția muzică de cameră și la Facultatea de comunicare și relații publice în cadrul Școlii Naționale de Studii Politice și Administrative București.

GABRIEL BROȘTEANU, născut în 1983 la Craiova, a studiat la liceul de muzică din orașul natal și apoi la Universitatea Națională de Muzică din București, secția chitară. A obținut premii la olimpiadele naționale de muzică - edițiile 1996, 1997, 1998, 1999 - și la concursurile desfășurate în 2001 la București și la Tulcea. În prezent urmează studiul de master la UNMB.

CĂLIN GRIGORIU, născut în 1981 la Tulcea, este absolvent al secției de chitară la Universitatea Națională de Muzică din București (2006), la clasa prof. Ion Mihăiescu. În timpul studiilor a făcut parte din formația „Guitareria”, iar în prezent urmează studiul de master la specializarea muzică de cameră, la clasa conf. univ. dr. Șerban Nichifor și este membru al cvartetului „Contrapunctus”. Chitaristul cântă în diverse formații de muzică cultă, dar și de muzică pop, aplicând tehnici de chitară acustică și electrică și îmbinând stilurile clasice, jazz, country, rock, blues.

RADU MICULIȚĂ, născut la Deva, în 1983, este absolvent al secției de chitară la Universitatea Națională de Muzică din București. A obținut Premiul I la festivalul internațional de la Sinaia (2001), premiul I la concursul „George Georgescu” (1999, 2000) și Premiul III la concursul „Eduard Pamfil” (2003). A participat la cursuri de măiestrie susținute de chitariștii Ricardo Gaen, Carlo Marchione, Costas Cotsiolis, Costin Canelis, Joaquin Clerch. În prezent este profesor de chitară și urmează studiul de master la UNMB.





**AMBASSADE
DE
BELGIQUE**

Bucarest, le 19 mai 2008

Monsieur le Professeur,

Je viens d'apprendre qu'il a plu à sa Majesté le Roi Albert II, Roi des Belges, de vous élever au rang d'Officier de l'Ordre de la Couronne, ordre national créé en 1897, afin de vous exprimer la reconnaissance de la Belgique pour votre éminente contribution à la recherche musicale et au rapprochement de nos élites culturelles dans le domaine de la musique classique contemporaine notamment, laquelle contribue grandement à la promotion de nos relations bilatérales.

J'aurai le plaisir de vous remettre personnellement votre décoration à l'occasion d'une cérémonie où plusieurs personnalités du monde politique, universitaire et culturel seront également honorées.

Cette cérémonie se tiendra en ma Résidence, probablement pendant la première quinzaine du mois de juillet.

Je vous inviterai, le moment venu, à m'indiquer les quelques amis et collègues que vous souhaiteriez associer à cet événement.

Je vous prie de croire, Monsieur le Professeur, à l'expression de ma très haute considération.

Philippe Roland
Ambassadeur de Belgique en Roumanie



ROYAUME DE BELGIQUE



BREVET

Sur la proposition du Ministre des Affaires étrangères,
il a plu à SA MAJESTE LE ROI ALBERT II,
en reconnaissance des services rendus,
de conférer par arrêté royal du 29 avril 2008,
la décoration d'

**OFFICIER
DE L'ORDRE DE LA COURONNE**

à Monsieur Șerban NICHIFOR,
de nationalité roumaine,
Professeur à l'Université de Musique de Bucarest,
compositeur.

Le Ministre
des Affaires étrangères,

A handwritten signature in blue ink, appearing to be 'K. De Gucht'.

Karel DE GUCHT





Liana Alexandra MORARU



Serban NICHIFOR



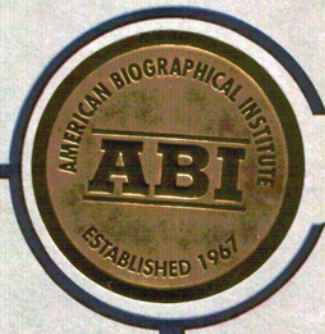
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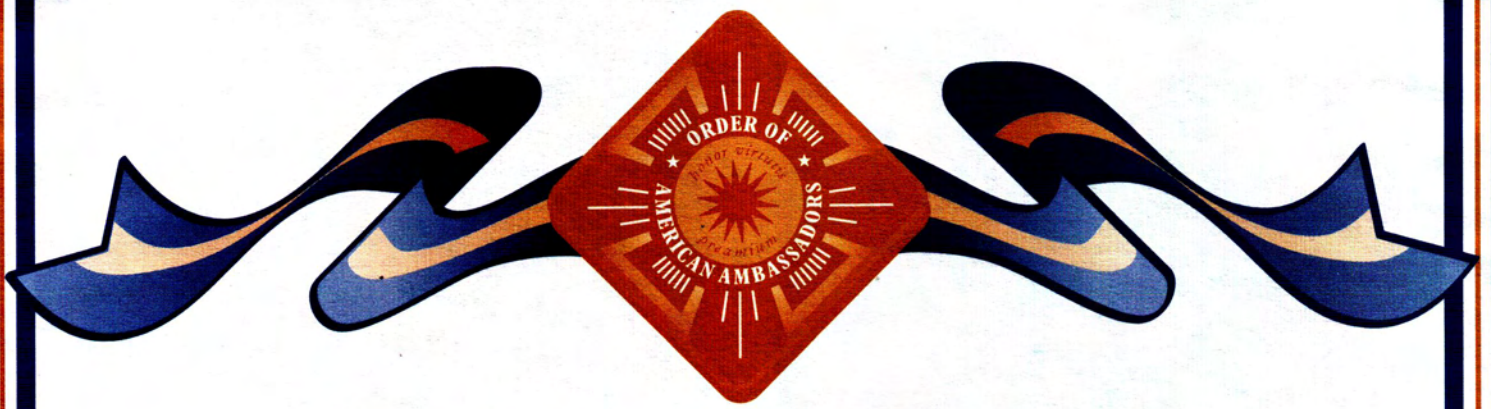
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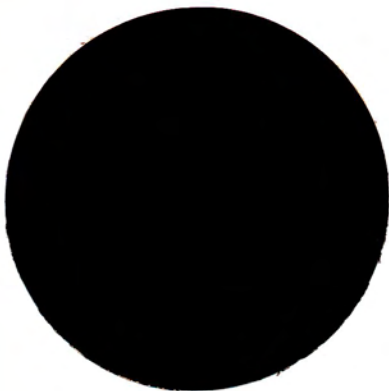
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General Ambassador

Jm Evans

Order Registrar

Im Kellander

Date

July 23, 2008



10. Different and combined the body of the Violoncello of various the Violoncello (1710). On page 101, the instrument was used and it is called a Viola by a certain number of authors. It is probably the same instrument with the string B₁.



11. Violoncello made in the first of picture (1710) (10 page)



Dr. SERBAN NICHIFOR

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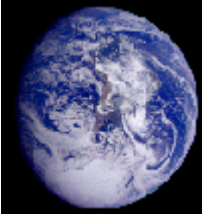
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Living Music Journal...

Late-breaking Music News...

Member news

Welcome to New members

The following Member News announcements/opportunities arrived during the inopportune period between hard-copy issues. We have put them online so our online visitors will not miss the opportunities these announcements afford:

1.

The Music of

H. Leslie Adams

News Update--

(Thursday, July 31, 2008)



Adams, H. Leslie. "Offertory." In: King of Kings. (Anthology of organ works, Vol. I). Comp. and James Abbington. Chicago: GIA Publications, 2008.

=====

"Love Rejoices: Songs of H. Leslie Adams" [2nd ed.; Darryl Taylor, tenor]
[/www.amazon.com](http://www.amazon.com)
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"Twelve Etudes"
 [Maria Corley, pianist]
imaramusic.com
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=====

HOME PAGE: www.hleslieadams.com

community.webtv.net/

2.

Vox Novus & 

a circle of sound
a slice of the scene



60 pieces
60 seconds long
one hour of new music

□ Max Shea, Martian Gardens
WMUA 91.1 FM
www.WMUA.org

Chris Pasles of the LA Times writes about Rob Voisey and the 60x60 project:

www.calendarlive.com/music

See also: Fly Global Music Culture Mag written by Anne Cammon:

www.fly.co.uk/fly

and...

MySpace realm:

www.myspace.com/60x60

www.myspace.com/voxnovus60x60proj

www.myspace.com/60x60cd

www.myspace.com/robvoisey

2006 Midwest Minutes includes 60 60-second works by 60 composers:

Count them...sixty (60)
composers

Aaron Acosta	Monroe Golden	Sean O'Neill
Brian Allen	Arthur Gottschalk	Thomas Park
Dwight Ashley	Richard Hall	Colin Pool
Jeremy Baguyos	James Hegarty	Carmel Raz
Marita Bolles	Stuart Hinds	Steven Ricks
Nils Bultman	Lynn Job	John Ross
Nicolas Buron	Cory Kasprzyk	Stephen Rush
Christopher Cook	Michael Khoury	Bill Ryan
David Cubberly	Gary Knudson	David Sartor
Lucio Cuellar	HyeKyung Lee	Brian Schorn
Brad Decker	Patrick Liddell	Mozhgan Shahidi
Ian Dicke	Stan Link	Rachel Slusarczyk
Greg Dixon	Don Malone	Alex Templ
Mark Eden	Charles Norman Mason	Balie Todd
	Deborah Monroe	Joseph Vogel

Timothy Dwight Edwards
Ivan Elezovic
Doug Geers
Scott Gendel
Michael P. Geraci
Michele Gillman

David Morneau
Jeff Myers
David Newby
Judith Newby
Lewis Nielson

Robert Voisey
Andrew Walters
Justin Writer
Cherilyn Young
and ~chromatik_d_zabu.tmp (coll

The Opening Concert will also feature [un] wired by Jesse Allison, John Fillwalk and Keith Koth

=====

2003 Project premiered:

New York City Premier

UNDER St. Marks

94 Saint Marks Place, between 1st Avenue and Avenue A

basement space, East Village, Manhattan, New York

Composers and their works:

- | | |
|--|---|
| 1. Hiromi Abe <i>Guess 01</i> | 33. Tom Lopez <i>Moth</i> |
| 2. Aaron Acosta <i>Traffic Under 60</i> | 34. Eric Lyon <i>Molten Statues</i> |
| 3. Norman Adams <i>Partial precept</i> | 35. Eugene Marlow <i>48 Rows in One Minute</i> |
| 4. John Allemeier <i>Skrit</i> | 36. David Evan Mooney <i>Ducks in Motion</i> |
| 5. Nery Pedro Bauer <i>Junior Machine #01</i> | 37. Samy Mousa <i>Papa</i> |
| 6. Vladimir Beluntsov <i>A minute weight</i> | 38. Marco Oppedisano <i>The End is Near</i> |
| 7. Charles Berry <i>Passing Gas</i> | 39. Terry Winter Owens <i>Disclavier-Das Klavier</i> |
| 8. Scot Brickman <i>Signature: Peace</i> | 40. Maggi Payne <i>60 Spin</i> |
| 9. George Brunner <i>Radio Play</i> | 41. Mark Petering <i>Life Cycle</i> |
| 10. David Campbell <i>The Sputnik Diary</i> | 42. Gene Pritsker <i>Junk Fragment</i> |
| 11. Eliot Carson <i>love hurts</i> | 43. Aaron Rogier <i>Going</i> |
| 12. David Claman <i>Loomings</i> | 44. James Romig <i>Fragment</i> |
| 13. Andy Cohen <i>rim at x (rat mix)</i> | 45. Josh Ronsen <i>brkekexkoaxkoax</i> |
| 14. Douglas Cohen <i>Welcome</i> | 46. Marianna Rosett <i>Two-Part Invention</i> |
| 15. Noah Creshevsky <i>Try</i> | 47. Philip Schuellser <i>Peptyde Hallucinatione</i> |
| 16. Stephen Decesare <i>Moondance</i> | 48. Coa Schwab <i>Miniature 01</i> |
| 17. Derek Devore <i>System Activated</i> | 49. Eric Schwartz <i>the electronic music revolution will most certainly be televised with the five part harmony, full orchestration, and all the phenomena</i> |
| 18. Michael Edgerton <i>A Little Watter, man</i> | 50. Andrew Shapiro <i>Coda Piece</i> |
| 19. Daniel Eichenbaum <i>Car Accident</i> | 51. Judith Shatin <i>Glimmerings</i> |
| 20. Mikado Endo <i>Where am I?</i> | 52. Juan Solare <i>nice noise</i> |
| 21. Elaine Fine <i>Imagine Happiness</i> | 53. Allen Strange <i>shadow boxer</i> |
| 22. Wesley Fuller <i>Aegean blue</i> | 54. Benjamin Thigpen <i>nous n'avons qu'un espoir au monde</i> |
| 23. Matias Giuliani <i>Un Siglo, un minuto</i> | 55. Eldad Tsabary <i>Lost-Salvage-Divined</i> |
| 24. Gerado Perez Giusti <i>Mini-A-Tura</i> | |
| 25. Gordon Green <i>Birds</i> | |
| 26. David Hahn <i>Goo Mee</i> | |
| 27. James Hegarty <i>Reset: 59.5</i> | |
| 28. Norbert Herber <i>Trak News Agency</i> | |
| 29. David Evan Jones <i>Writing Out Loud</i> | |
| 30. Michael Kinney <i>One Minute of listening pleasure</i> | |

31. Mary Jane Leach *Dido Remembered*
 32. Stan Link *Cavatina from an Imaginary Opera*
 56. Michael Vernusky *The Singularity*
 57. John Villed *Glassbur*
 58. Robert Voisey *ripples in sand*
 59. Christopher McWard *Dance, Truman, Dance.*
 60. Dwight Winenger *rnd.snd.bas*

3.

More about H. Leslie Adams

(There may be some repetition from #1 above.)

Opera North, Pennsylvania's only African American Opera Company, cordially invites you to "Blake", the second presentation of An African American Triptych on Saturday, **April 12th** at 8:00 pm, at the Trinity Center for Urban Life, 2212 Spruce Street in Philadelphia.

=====
 "Love Rejoices: Songs of H. Leslie Adams"

[2nd ed.; Darryl Taylor, tenor]

www.amazon.com

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www.towerrecords.com

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 "Twelve Etudes"

[Maria Corley, pianist]

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cdbaby.com

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 HOMEPAGE: www.hleslieadams.com

africlassical.blogspot.com

BLAKE was given two notable excerpt performances following its VOX Showcase presentation. On November 7, 2006 THE BLAKE SUITE was featured on the Chamber Music Live Series at Queens College, Flushing New York, and on January 3, 2007 at the Schomburg Center in New York City. The latter presentation, by Avava Artists, was the official opening concert for the 52nd Annual Convention of the National Opera Association Convention.

The opera tells the story of young love, forced separation and the search for true love in the antebellum South prior to the Civil War. It also depicts the quest for freedom during those turbulent times in America. The opera, when performed in its entirety, is in four acts with a running time of about two and a half hours.

Adams' works are increasingly gaining in visibility and audience and critical acclaim. The composer recently did a week-long residency at **Morehouse College, Atlanta, Georgia,**

(February, 2007) which culminated in a concert of his art songs and music from a new drama with music, "Slaves." An all-Adams concert was also presented by the **East Cleveland, Ohio Public Library in the Greg Reese Performing Arts Center** (January, 2007). ###

On January 7, 2006 the **National Opera Association** awarded its **Lift Every Voice Legacy Award** to Composer H. Leslie Adams.

The event took place in Ann Arbor, Michigan at the Four Points Hilton Hotel, which hosted NOA's 51st Annual Convention.

Adams was present to receive the award, and earlier in the week participated in a Panel of Composers and Impresarios discussing the "Future of Opera in America."

His song group, "Daybirth, " on texts of Joette McDonald, was the topic of a scholarly paper presented by Gail Robinson, with McDonald also present.

Adams accompanied Robinson on "Lullaby Eternal," a song from "Daybirth" at the paper presentation and again, at the request of the Convention, as a finale to the final session: a banquet which featured winners of the vocal competitions held during the convention.

Adams award reads, "The National Opera Association presents this 'Lift Every Voice Legacy Award' to H. Leslie Adams; January 7, 2006." ###

- **Maestro Aurelio de la Vega** presented an illustrated lecture on his music April 19, 2006, at the Institute for Cuban and Cuban-American Studies of the University of Miami, Florida. The title of the lecture is "A Long Musical Journey." The illustrated lecture was given in connection with an on-going international celebration of his 80th anniversary. For reservations, phone (305) 284-2822.

• Rodney Oakes In Concert

I am enclosing the announcement of my solo concert on April 29. Although I have performed off and on over the past few years, I have not presented a solo concert of my original music in about 14 years. I decided it was time to share some of my more recent works in an intimate setting.

The room at Alvas is quite nice. It is a small venue, seating only 60. I hope I can fill it for this performance!

I have created what I believe to be some interesting works recently. I am especially excited about the Blue Bridge, a work for MIDI trombone and DVD. The material is the Vincent Thomas Bridge and its recent lights.

I hope to finish another work for MIDI trombone and DVD, Variations on The Krakow Fanfare. The material dates back to 1241, and am pleased with the progress I am making with this piece.

Thanks for letting me share with you information about this event.

Rod Oakes

Rodney Oakes In Concert

Original Music for the Trombone and Electronics

April 29, 2006

8:00 PM

Rosalie & Alva's Performance Gallery

1417 W. 8th Street

San Pedro, CA 90732

Ten dollar admission

Tickets and information available at (800) 403- 3447

- Irwin Swack's work, "*Profiles*" for clarinet, violin and cello, was performed at Weill Recital Hall at Carnegie Hall, Sat., Mar. 4, at 2:00 p.m.

- FOR IMMEDIATE RELEASE

February 1, 2006, Verona, New Jersey - Subito Music Corporation has acquired the catalog of Seesaw Music from the family of the late Raoul Ronson. Subito will retain the Seesaw name and imprint on the entire catalog, which consists of over 3600 works by more than 300 composers.

Seesaw Music Corporation was founded in New York City by Mr. Ronson in 1964 to create a place for the serious music being created at the time. Subito President Stephen Culbertson states: `Seesaw Music was one of the first `print-on-demand` publishers, before that term became current. There are many works with a long performance history, as well as gems that we hope to re-introduce to the concert music community. We are pleased to be able to keep the entire catalog intact and available. We hope to add new works to the catalog as well as modernize the distribution system by using current technology and adding online ordering capabilities.`

Acquisition of the Seesaw catalog marks a period of unprecedented growth and expansion for Subito Music Corporation, which recently assumed distribution for the Subito print catalog, the CD Sheet Music 2.0 product line, and several other series including Large Print Music and The Digital Editions.

From its inception in 1980, Subito Music Corporation has been a leader in the concert music publishing industry. Informed by over 125 years of combined experience, SMC is a full-service music publisher, featuring a roster of world-class composers among its list of exclusive artists, and offering typesetting and printing, promotion, rental, sales, distribution and copyright administration services for composers and publishers. In addition, SMC

consistently identifies creative and practical uses for digital technology, with initiatives ranging from digital sheet music delivery and short-run print-on-demand capabilities, to its innovative distribution and promotion agency services and e-commerce functionality.

###

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60 Depot Street
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tel: (973) 857-3440
fax: (973) 857-3442
www.subitomusic.com

Subito contacts

Stephen Culbertson, President - sc@subitomusic.com

David Murray, Publishing Manager - dbm@subitomusic.com

Bill Rhoads, Promotion Director - branda@subitomusic.com

Patricia Kotsambas, Customer Service Manager - pak@subitomusic.com

- Dear Maestro WINENGER,

I have the great pleasure to send You my new composition "Song of Mars", inspired by a very beautiful, a fantastic picture realized by the NASA in this extraordinary American mission to Mars. In fact, the background of this music (the "objective" like organ sounds) is a conversion of the attached "jpg image" to "midi sounds" (with the "MIDIImage" software), and the melody is my "subjective" contribution...

With the best wishes,
Faithfully Yours,
Dr. Serban NICHIFOR



(Click the image to audition.)

Dear Maestro WINENGER,
It gives me great pleasure to send You ([on MIDI file](#)) also a new wonderful composition of Liana ALEXANDRA : RHYTHMS. I like this music !

With the best wishes,
Faithfully Yours,
Serban

- **Reviews about NUOVA MUSICA CONSONANTE - LIVING MUSIC FOUNDATION 2003 (Computer Music from U.S.A., Belgium, Italy, England and Romania), for the Bucharest magazines "Actualitatea Muzi," (January 2004) and "Observator Cultural" (January 2004).**

**With our highest regards,
Liana ALEXANDRA & Serban NICHIFOR**

Update: February 1, 2004:

Dear Maestro WINENGER,

I have the pleasure of sending you my compendium "INTRODUCTION TO COMPUTER MUSIC" - for my course at the National University of Music in Bucharest. In fact, this is an INTRODUCTION TO MUSIC OF THE UNITED STATES because Computer Music - this marvelous genre - is 99 % AMERICAN MUSIC !!!

The text is in Romanian, but with numerous English Expressions. In Chapter A (Chronology), I have inserted some information about you and the your magnificent LIVING MUSIC FOUNDATION.

Yours faithfully,
Serban NICHIFOR

Note to the reader: email copies of this compendium in Romanian are available from the [webmaster](#)

• Jose' Salazar:

Jose' Salazar was presented in concert in New York City at the Weill Recital Hall, at **Carnegie Hall**, on **March 26, 2006**.

- Here is the new program of the **Composers Colloquium** I am organizing at our UNI since 1996.
With my regards.

Violeta Dinescu

Carl von Ossietzky Universitdt Oldenburg
Fakultdt III
Musik

Kammermusiksaal (A-11)
Ammerldnder Heerstra_e 114-118

Komponisten Colloquium
SS 2003
Musik unserer Zeit

25.4.2003
- 18.00 Uhr -

Gertrud Meyer-Denkman (Oldenburg)
Zur Gleichzeitigkeit verschiedener Musikkulturen
2.5.2003

.00 Uhr -

Peter Machajdmk (Bratislava/Berlin)

23.5.2003

- 18.00 Uhr -

Juliane Klein (Berlin)

- in Kooperation mit Oh-Ton Oldenburg -

30.5.2003

- 18.00 Uhr -

Daniel Rothman (LA/USA)

Gast: David Smeyers (Klarinette)

- in Kooperation mit Radio Bremen -

6.6.2003

- 18.00 Uhr -

Lars Graugaard (Kopenhagen/Ddnemark)

20.6.2003

- 18.00 Uhr -

Peter Schleuning (Oldenburg)

Schleunings Flvtenzirkus.

F|nf Flvten bilden eine Faust: Musikwissenschaft am Limit

27.6.2003

- 18.00 Uhr -

Insa Oertel: Der Komponist Gustavo Becerra-Schmidt
(Chile/Oldenburg)

- Vortrag in Anwesenheit des Komponisten -

Gast: Ljuba Markova (Klavier)

4.7.2003

- 18.00 Uhr -

Mihaela Vosganian (Bukarest/Rumdnien)

und

-20.00 Uhr -

Diana Simon und Rucsandra Popescu (Bukarest)

Gesprdchskonzert

- Dear Dwight,

I am very happy to send you information about my new opera premiere in Oldenburg and also the program of the composer colloquium I am organizing at the UNI since 1996.

With my regards,
Violeta

Info Erindira

Oldenburgisches Staatstheater, Kleines Haus

Erindira

Kammeroper von Violeta Dinescu nach Gabriel Garcia Marquez

Musikalische Leitung: Eric Solin

Regie: Mascha Pvrzgen

Ausstattung: Cordelia Matthes

Erindira: Anja Metzger

Grossmutter: Christina Ascher

Ulysses: Paul Brady

(sowie Marit Risnes, Ute Biniass, Alwin Kvlblinger, Brian Joyce, Toshihiko Matsui, Anthony Gardner)

Kartenbestellung

Tel.: 0441 / 2225 111

Fax: 0441 / 2225 221

Sa., 16.11.2002, 20:00 Premiere

Do., 21.11.2002, 20:00

Mi., 04.12.2002, 20:00

Mi., 11.12.2002, 20:00

Sa., 21.12.2002, 20:00

So., 12.01.2003, 20:00

Sa., 18.01.2003, 20:00

Do., 23.01.2003, 20:00

Am Sonntag, 3. November um 17 Uhr findet die Einf|hrung in das St|ck und die Inszenierung statt.

weitere Information unter www.oldenburg.staatstheater.de

W|stenwind, Orangenduft und Gr|nes Blut ERENDIRA □ Oper von Violeta Dinescu nach einer Novelle von Gabriel G. Marquez

B|hnenbild-Detail

Eine phantastische Novelle voller poetischer Bilder und magischer Anspielungen bildet die Vorlage f|r eine Oper mit einer zwischen Realitdt und Traumwelt oszillierenden Handlung. Magische Rdume aus s|damerikanischen Bilderwelten werden beschworen. Die Musik des Kammerorchesters bildet eine eigene Welt. Sie bebildert die Handlung nicht, sondern spinnt selber verschiedene Handlungsstrdngte fort. Sie symbolisiert das ;Unterwegs-Sein+ von Erindira, ihr Suchen und die Offenheit des Endes. ;Der Klangraum meiner Musik verndert sich stndig □ wie Treibsand. Man kann in ihm versinken, wenn man selbst nicht schnell genug ist.+ (Violeta Dinescu) Eine Musik, die nicht der Untermalung dient, sondern die der Magie der Geschichte eine eigene, poetische Ebene hinzuf|gt.

Premiere

16.11.2002
 20.00 Uhr
 Kleines Haus

- **David Manson's** Indie label **isospin labs** has released two CDs that you may be interested in if you like innovative and adventurous music.

Fluid Motion is a jazz quintet featuring saxophonist **Sam Rivers**, a true legend in the jazz realm. The recording is a balance between structure and freedom. **CD Baby** has some excerpts in mp3. www.cdbaby.com/fluidmotion

Visions is a compilation of performances from the EMIT series. The music ranges from free jazz to electronic and experimental. It is "music for the strong of ear" featuring **Peter Kowald, Evan Parker, Sam Rivers, Amy Denio, Day & Taxi, Eugene Chadbourne, Davey Williams, Pamela Z, Daniel Carter** and other artists. www.cdbaby.com/cd/emit

The recordings are available via **CD Baby, NorthCountry and Wayside**.

Thanks for your support of creative music!

David Manson
 EMIT
www.emitseries.org
mansond@email.spjc.cc.fl.us

- **Vivian Adelberg Rudow's** full orchestra music **SPIRIT OF AMERICA** was premiered on Friday, **July 12, 2002**, 7:00 PM performed by the **Chesapeake Orchestra, Jeffrey Silberschlag** conductor, during a **FREE River Concert Series** at St. Mary's College, St. Mary's City, Maryland.

Adelberg Rudow and friends conducted in the audience during audience participation sections of **SPIRIT OF AMERICA**.

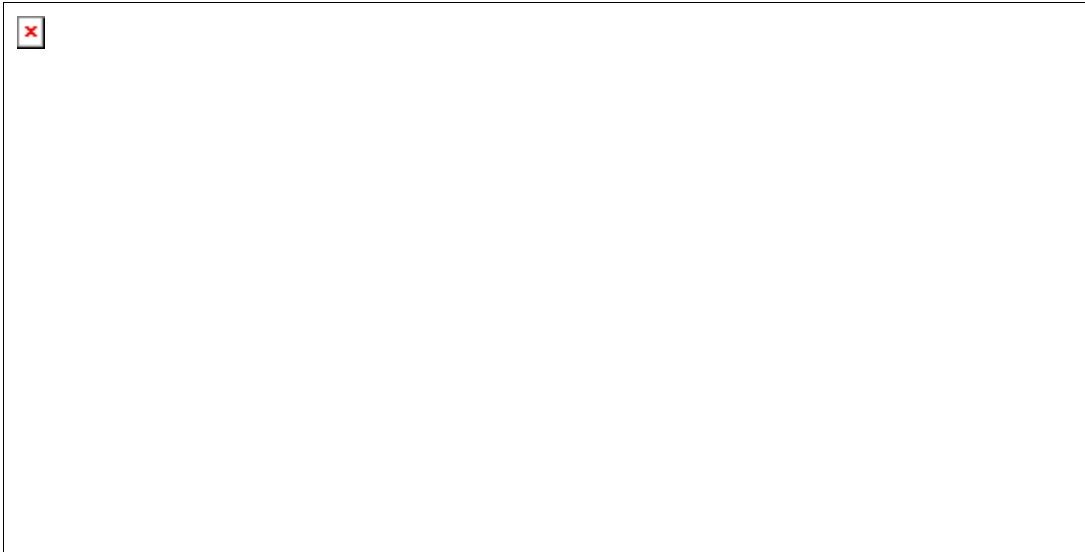
The River Concert Series, a set of festive high quality outdoor concerts, draws approximately 4,000 people per concert. The variety of styles of music professionally performed, good food, the beautiful waterfront setting, create a unique music experience.

For more information about the River Concert Festival and directions, see the **web site:** www.smcm.edu/rcs

For more information from the composer: **phone** 410-889-3939, **E-mail:** VivianAR@jhu.edu

- **Liana Alexandra's** paper on **the Living Music Foundation**, presented on Friday, **5 April 2002**, at the **National University of Music of Bucharest** on the occasion of their annual festival of the faculty of Composition, Musicology, and Pedagogie was well-received and will be published in a cultural review to be reproduced in part here.

-



Sent: Friday, May 03, 2002 1:46 PM
Subject: "Living Music" by Liana Alexandra

Dear Sir,

I have the honour to present my article intitled "Living Music" published at the review OBSERVATOR CULTURAL this week (nr.114). You can see this article on www.observatorcultural.ro

Sincerely yours,
Liana Alexandra lianaalexandra@pcnet.ro

- Member News - **Joseph Pehrson** - 4/01/08
- The Composers Concordance would like to announce a new video on YouTube by our co-director, Joseph Pehrson.

[YouTube](#)

It's a piece called "Spinner" and it is here shown at the Moscow Composers' Union. The piece is for clarinet, bassoon, viola and cello (2007) and it was also performed in Moscow as part of the "Jurgenson Salon" on March 22, 2008.

Performers are Alexander Filatov, clarinet, Sergei Grashchenkov, bassoon, Anastasia Ponochevnaya, viola and Lydia Zinchenko, cello...

- Joseph Pehrson recently had two performances of his *Spectral Harmony* for saxophone and French horn by Jean Luc Darbellay's group, the "Spectral Ensemble" in Bern Switzerland and Mulhouse, France March 15 and March 17, 2002.
- In addition, his work *Three Pianopieces* will be performed by pianist Jeffrey Jacob, of George Crumb notoreity at New York University on April 29, 2002 at Loewe Theatre. Mr. Jacob will also be recording the piece commercially this Summer.

- Two additional pieces by Pehrson will be featured this Spring which use electronics and which are in unusual tuning systems. On Saturday, May 25th, 2002 Pehrson's *Blackjack* for trombone and electronics in the just intonation "Blackjack" scale will be played by Chris Washburne, trombone on Johnny Reinhard's American Festival of Microtonal Music at the Roulette performance space in New York.
- The Composers Concordance will be presenting another unusual work in an alternate tuning for viola and electronics on Thursday, May 30, 2002 with Olivia Koppell, viola.
- In addition to these concert works, the Pulse Ensemble Theatre is presenting Shakespeare's *The Tempest* using Pehrson's music, and his arrangements of Renaissance "standards" in a run from April 17, 2002 through May 12, 2002. This is the second time this theatre company has presented *The Tempest* with Pehrson's music.
- **Serban Nichifor** presented a recital of **Solo Cello music** during the International Festival **NEW MUSIC WEEK** in Bucharest, Romania, held in **May 2002**.

"LIVING MUSIC FOR CELLO"

- Interferente Romano-Americane -
(Serban NICHIFOR - cello)

The program consisted exclusively of music by American and Romanian members of **The Living Music Foundation**:

- Dwight WINENGER (USA): "Structural Variations on Two Obscure Themes" pentru violoncel solo (p.a.)
 - Liana ALEXANDRA: "Incantatii III" pentru violoncel si banda magnetica (p.a.a.)
 - Charles Norman MASON (USA): "The Artist and His Model" pentru violoncel si banda magnetica (p.a.)
 - Serban NICHIFOR: "Isihia II" pentru violoncel si banda magnetica (p.a.a.)
 - Rodney OAKES (USA): "Fantasy for Cello & Electronics" (p.a.)
- **Cellist Craig Hultgren** performed a solo program of seven world premieres on a **Nov. 18th, 2001** program for **Artburst** at the Unitarian Church of Birmingham, Alabama.

This contemporary performance featured both acoustic and electronic works created for him. The works cover a broad panorama of visions and voices from the last three years surrounding the change of the century.

- *H7yx* □ *a* for cello, speaking cellist & tape by Sherban Nichifor (Roumania)
- *Only Four* for solo cello by Charles Knox (Atlanta)
- *After Hours* for violoncello & tape by Kurt Carpenter (Sterritt, AL)
- *Structural Variations on Two Obscure Themes* for solo cello by Dwight Winenger (California)
- *The Ninth Wave* for cello & computer generated tape by Robert Scott Thompson (Atlanta)
- *Lavender Slumber* for solo cello by Andy Delikat (Birmingham)
- *Waltzes for Capone* for cello & digital electronics by Matthew Marth (Olympia, WA)

The concert was an enormous success as testified to by the following review:

Birmingham News/Today Entertainment News

Hultgren uses novel cello to set surrealistic tone

11/20/01

MICHAEL HUEBNER

News staff writer

Artburst's challenging season of cutting-edge music, dance and theater continued Sunday night at the Unitarian Universalist Church. Cellist **Craig Hultgren**, Birmingham's leading cultivator of new music, provided the acoustic and electronic instruments. Seven composers furnished the compositions, most of which were world premieres.

Hultgren has networked widely in his quest for innovative music, and for this concert he came up with some gems. Starting off with **Robert Scott Thompson's "The Ninth Wave,"** Hultgren unveiled his new electronic cello a bodyless stick figure of an instrument that he used to great effect accompanying a bed of ghostly sound masses from the two speakers flanking him. Distant voices and seascapes echoed through the hall in a vaguely melodic, thoroughly engaging framework.

Romanian composer **Serban Nichifor's "Hyxía"** is steeped in ritual, the cello and vocals (the cellist is required to sing in Hebrew, Greek, Latin and English), successfully bridging Eastern orthodoxy and Western Christianity through an evocative array of pre-recorded sounds and cello harmonics. For "After Hours," Kurt Carpenter resurrected an analog tape piece from the days when Moog, Arp and Buchla synthesizers ruled the avant-garde, and wrote a cello part for it.

The juxtaposition of the live instrument with the synthesized whistles, bird calls and random bleeps and bleeps worked surprisingly well. Hultgren mimicked, cajoled and otherwise provided a spirited accompaniment.

Matthew Marth's provocative "**Waltzes for Capone,**" for cello and digital electronics, was the evening's most tantalizing and technically advanced composition. Crystalline bell tones and quotes from Strauss waltzes set the taped background for the work, which explored the warped psyche of the notorious gangster. The result was a surrealistic, sometimes naive and bizarre dialogue with the live instrument.

Of the three pieces for solo acoustic cello, two lacked the flare of the electronic works. The exception came from **Dwight Winenger**, whose **Structural Variations on Two Obscure Themes** delighted with its inventive and playful reminiscences on the Pink Panther theme and the hymn "Red and Yellow, Black and White."

- **The Calendar for New Music**, published monthly by The SoundArt Foundation, Inc.

William Hellerman, Editor
P.O. Box 900
Philmont, NY 12565 USA

The latest information on concerts, CDs, competitions in the New York City area. Subscribe for \$15. Visit their website @ soundart.org

- PLEASE NOTE: We now have a **web site for "O.T, a Musical Retelling of Othello in Modern Times":** <http://otmusical.com>. And we have just released a CD of selections, on sale at Amazon.com, our site, and regular outlets. There was also a Washington, D.C. premiere of **O.T.** in February, 2001.

Cordially,

Mirta Mulhare

Member, Living Music

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Background music is "Extremes" for strings by Dwight Winenger [BMI] © 1996
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Performed by the Desert Hot Strings with the composer at the sequencer.
3,295 bytes (1:59 min.) [Extremes.MID](#) was orchestrated by D. Winenger
on Trax for Yamaha CBX-T3 synthesizer

Web Site Offices:

- e-mail Living Music at dwight@dwightwinenger.net
- or overland...

Other snail mail addresses:

LIVING ARTIST Recordings
Project Coordinator
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Boola Boola Revisited

by Orlando Jacinto García

*This article is reprinted from the June, 2001, issue of **21st Century Music** by permission of the author and copyright proprietor.*

Slightly more than 15 years ago, soon after finishing my doctoral studies, I had the great fortune of studying with Morton Feldman for 3 intensive weeks. These sessions proved to have a great impact on my career as a composer and pedagogue and I was fortunate to be able to count Morty as a friend as a result of those three weeks. One day not long after his death in 1987, I came across an article he had written entitled "Boola Boola" published in a collection of his essays by Berlinger Press, in which he strongly criticized academia. At first this

seemed a bit contradictory; he was after all a Professor of Composition at SUNY Buffalo when I met him. However the article written much earlier was still consistent with the criticisms he continued making even after he was in academia. Given my own continual strong criticisms of the composition world in the US (which consists of large numbers of people involved with academia), I have been challenged by several colleagues to write a short article expressing my concerns at the end of the 20th century. The following is a summary of these concerns.

As we reach the millennium, unbeknownst to many of the participants, we find the Art music world in the US in a state of disarray and chaos, mired in a mediocrity few eras have known. Perhaps we the composers/teachers are at fault; the victim of our efficient technology where all kinds of information is made available to everyone with an immediacy not known before. We will try to teach almost anyone just about anything (after all who needs talent when you have technology). Unfortunately, the result has been that those without talent, musicianship, musicality, or imagination, have been invited to join and subsequently invaded our ranks. This situation is the accumulation of decades of work by the composer mills around the country propagating and justifying faculty teaching positions at the expense of quality while at the same time graduating mediocrity. This situation has reached a point where the majority of the 20,000-30,000 so-called composers of Art music in the US (figures compiled by the American Music Center); many of whom have or have had some affiliation with a university, are "successfully disseminating" their technically barren, unimaginative works throughout the university systems of our country and to some extent even parts of the "world".

I use the term "successfully disseminating" in quotes because a large percentage of my colleagues don't live in the real world and, as such, successful dissemination is a relative term. Unknown to many of my colleagues, a performance by the university choir or the faculty pianist at their or another university does not generally constitute a performance in the real world, pedagogical relevance notwithstanding. Concerts where the audience consists of composers listening to composers is not the real world. Concerts where the audience consists of music students listening to composers is not the real world. Concerts where students are performing these works, generally, is not the real world. Unfortunately, due to the overwhelming numbers of mediocre composers pushing their wares, any university performance can and is considered successful dissemination by my colleagues since much of this music would rarely, if ever, be performed outside of the university system. Please note that by this I am certainly not implying that music needs to be dumbied down to exist outside of academia, but more on this later.

When I read the bios of many of the so called relatively successful university composers in the US, they are chock full of citations about performances at this university or that university. In short, the Art music scene in the US has been brought down to amateur standing by

the university composer.

The university has become the triple A ball, the NCAA of the Art music world and the composer organizations and their conferences most often basically provide the tournament or world series.

Unfortunately (or fortunately, depending on your perspective), most composers never leave the minor leagues. The alternative to being presented at these events for many is not writing and/or receiving performances. In some ways this may be preferable given what I am hearing around the country.

The so called post-modern culture we live in where synthesis, a look at the past, a plethora of styles, points of view, aesthetics, etc. are all viable, has also been another catalyst for the opening of a Pandora's box of mediocrity. There is no better place where this is evident than in the conferences/festivals of so called Art music (whether it be acoustic or electro-acoustic or both) around the country where out of more than 100 "curated works" that are being performed you are fortunate if you hear 1 or 2 with anything to say. Most of the works consist of a "gray" blend of aesthetics with each composers presenting his or her "mix". Professional, high quality soloists and ensembles who do live in the real world, do not become interested in someone's works because those works were played at numerous university conferences.

They often become interested because the music has something to say (regardless of aesthetics or style). Of course all of the composers that I am discussing in this article will assume that they have something to say and that I am addressing someone else. If your music is not traveling among the professional world, whether it be Festivals abroad or professional first rate ensembles in the US (and I don't mean the wind ensemble at a university in Texas or the hand bell choir at some school in Maine) then I am talking about you. This is not to say that a composer's music should not be heard at a university. Many of us are pedagogues and, as such, students should be exposed to our work. Nevertheless, with extremely few exceptions, if that is where the majority of a composer's works are being performed, then something is wrong.

In the age of government cut backs, anti-quality, anti-substance (whether it be in education, the arts, or elsewhere), many of my university colleagues are on the pseudo-ethno, pseudo-jazz, pseudo-Mozart, pseudo-Strauss populist bandwagon. Let's write a music that will sell to the new NEA or its eventual new version, regardless of substance, imagination, or craft. Pretty melodies are back. Let's reach out to the condo-commandos at the retirement home; they do so love nice chamber music. Let's see what we can appropriate from another culture-probably Hispanic, Asian, or Native American folk music since these seem to be a big hit today. How about recent popular culture? The 50's, 60's, and 70's are quite in vogue today. Let's extract some tunes/quotes from the Pop Icons, TV shows, etc. of the time and

try to add a few "twists."

Recently at a national festival one of my colleagues whose music does travel, exclaimed to me while listening to piece after piece of mediocre "gray" conglomeration of aesthetics, "haven't any of these composers ever heard of Stravinsky, Varese, Webern, or Cage." I briefly replied, "If they have (and who knows), in these composers' minds those aesthetics won't fly today, that music is not "catchy" or "pretty" enough, so why should it be considered?" Of course there is and has been the other side of the coin. The ultra pseudo-sophisticated technology, pseudo-ultra abstraction folks listening to their own and their colleagues works since no one else will. Finding solace in their schematics, diagrams, algorithms, software and hardware, rather than in their music. Fortunately (or unfortunately, depending on your point of view), to some extent the post-modern aesthetic climate has more or less diminished their relevance (except amongst themselves) although one never knows when the next "New pseudo-ultra abstraction" movement will flare up.

But let's be honest, an individual with some real imagination and craft can create a work of Art whether it be by using total serialization, chance procedures, minimalism, a neo-Strauss, neo-ethnic, avante-garde jazz aesthetic or whatever. The problem is not necessarily in the style or procedure, but rather by the fact that many composers feel that the style or procedure that they employ validates what they do, whether what they create in that style has anything to say musically. How many times can people write works based on 4'33" or Pierrot Lunaire? Not many, given that the original version just about said it all, conceptually and otherwise.

What is lacking in American Art Music? Auto criticism. It doesn't exist. Why? Because a great many of the composers that I am citing have been brought up in a period of time where you're okay and I'm okay and everything is great. We are all just great artists. We can all do whatever we want, no matter how bad. None of these composers ever ask themselves if what they do has any merit or benefit. Some basically just did what they had to do to finish graduate school and once they got out, kept doing it. For others it was rebel against what they were doing in graduate school, now that post-modern times are here, let's let it all go and Rock and Roll no matter how bad the result may be. Others were having post-modernist fun by letting it go before they graduated. How many of my colleagues and their students have ever tried to detach themselves from their work objectively and rigorously critique it? Few at best and as a result we are all suffering.

To add to the confusion in post-modern times, a tango, a rock tune, and a Mozart symphony are all the same. Music is Music everyone says (I'm okay, you're okay). Very few stopped to consider that Art music may be different due to something other than stylistic considerations. People stopped asking themselves what is Art (not an easy question) and decided to take the easy route and say it's all the

same. The Beatles, the Rolling Stones, Rap tunes, Hip Hop, Stravinsky, Wynton Marsalis, Cage, Hootie and the Blowfish, the Art Ensemble of Chicago-it's all the same. Let's all just write nice tunes. Well friends, I am afraid that it is not all the same. Art music has always been more abstract and challenging than functional music. It is not entertainment, although many would like to market it as such, and those that can't take this fact should get out of the business and focus on writing arrangements for the Boston Pops (if they have the chops). Just like Michael Crichton is not James Joyce, neither is listening to Madonna like listening to Webern, and we as educators are guilty of not dealing with this and/or challenging our students and ourselves with these notions. Is it better?

Are apples better than oranges? Probably not, but how many of my colleagues have discussed these questions with the faculty teaching music appreciation at their university? From the papers and presentations I hear around the country relative to this issue, not many. Elvis and Varese it's all the same. Morty would have loved it (in fact Morty would have said we need more lame uneducated composers like the mediocre majority that exist today so his work would stand out even more).

So, as we head for the twenty first Century, what is in store? More mediocrity I am afraid. Until composers find a way to be auto critical and universities find a way to limit the number of student composers they take in and graduate (and base this on quality and not numbers), I am afraid that the current state will continue. The word "composer" in the twenty first century will not mean very much given the current trend (not that it means much today). There just is not enough of a need for 20,000-30,000 composers of Art music in the US, especially when the majority have nothing to say and the US as a country is not interested in supporting the Arts. It will take a truly concerted effort by teachers to really think about quality and, if they can, overcome their own shortcomings.

The greatest thing I received from the composers that had an impact on my own musical consciousness was the importance of self-criticism and the great responsibility that the creation of Art brings with it. Hopefully, this trend will "flare up" somewhere in the future.
[LMJ]

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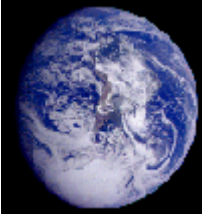
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The perception of the contacts between the two domains, with their positions, can only enrich the act of creation. A decline in this act is present when the inspiration is missing, when fantasy and lyricism are incomplete and when there intervene (out of snobbism) a search for new laws in composition, other than the ones specific to the art, whose final goal is the esthetic category of the beautiful.

Musical composition – an ineffable act between fantasy and arithmetical and geometrical rigor

by [Dr.Liana Alexandra](#)

Biographical materials concerning Dr.
Alexandra are available online:

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Résumé

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Motto:

*“We can reduce all to numbers,
including Beethoven’s music. But we do
not hear numbers, we hear music”.*

Pierre Schaeffer

Chapter 1

Link between music and mathematical sciences – always present and proved since Antiquity

The topic of the relation between music (the art of sounds) and exact sciences is more and more complex in the light of the achievement of 20th century music. Today, the new computer technique and the electronic devices are intensely present both in the composition act and in the interpretation and the understanding of the works of art. Until reaching this level, music had always relations with the sciences, which were present at an organic level. The perception of the contacts between the two domains, with their positions, can only enrich the act of creation. A decline in this act is present when the inspiration is missing, when fantasy and lyricism are incomplete and when there intervene (out of snobbism) a search for new laws in composition, other than the ones specific to the art, whose final goal is the esthetic category of the beautiful.

The music-mathematical sciences relationship was present early in Antiquity and was emphasized by a large number of Greek authors: Pythagoras of Samos (centuries 4-5 BC), Aristoxenos of Tarentum (4th century BC), Plato (centuries 4-5 BC), Aristotle (4th century BC), Vitruvius Pollio (1st century BC). During the Middle Ages, the art of sounds was considered an important subject in education, next to the

other sciences of the Quadrivium: arithmetic, geometry, music and astronomy. Severinus Boethius (475-524 AC), Leonardo Fibonacci (centuries 12-13), Gioseffo Zarlino (1517-1590), René Descartes (Cartesius) (1596-1650), Jean Philippe Rameau (1683-1764), Herman con Helmholtz (1821-1892) are some of the significant authors for Middle Age, Renaissance and Modern times, who conducted research on the everpresent connection between music and mathematics, as it was known from philosophy and from artistic output. Gottfried Wilhelm Leibniz (1646-1716) wrote: “music is an exercise of covert arithmetic and the one who devotes himself to it is not aware of the fact that he is handling numbers.”

From the above-mentioned authors I kept the following assertions, which I considered the most significant:

- a) From Pythagoras – the Pythagorean concept of acoustics and the theory of figured numbers (triangular numbers, square and rectangle numbers, applicable in modal structures)
- b) From Plato – his discoveries of “the golden ratio” and on the heterophonic mode (this acoustic mode is constructed on the proportions of the numbers 2, 3, 4, 9, 8, 27 and represents the harmony of the universe)
- c) From Aristotle – the philosophical implications on the relation music-mathematics (through the classification he proposes inside the sciences: theoretical sciences, practical sciences and poetical sciences). Music, together with poetry and architecture is in the poetical sciences group.
- d) Aristoxenos of Tarentum (considered the greatest musician of Antiquity) was also interested in the relation between the art of sounds and mathematics in his studies on acoustics, researching micro-intervals.
- e) From Vitruvius Pollio I took the idea of symmetry of form, his theory of the tetrachords (diatonic, chromatic and enharmonic tetrachords), the relationship between theatrical acoustical ceramic and the tetrachords systems.
- f) Leonardo Fibonacci left mankind an interesting arithmetic equivalent of the “golden ratio” in the law of organic growth and the law of Fibonacci series.
- g) Gioseffo Zarlino, important theoretician from the Renaissance, was preoccupied by the acoustic non-tempered standards and by the definition of the major and minor scales.
- h) Acoustical studies were made by René Descartes

(Cartesius) too, who looked on music aesthetics in concordance with acoustics and music psychology.

i) Jean Philippe Rameau, an important theoretician, was considered the founder of classical harmony concepts

j) The relationship between music and mathematical sciences was studied by Hermann von Helmholtz too, who focused on the theory of physiology and acoustics of music; in his opinion the musical “harmony“ (the consonances) creates continuous excitations and the dissonances discontinue excitations.

The evolution of this strong connection between music and science and its particularity according to historical periods is the result of continuous research, which in the 20th century developed into several aspects connected to the investigation of the artistic conception act, to the understanding of the works of art, to modern analytic methods. In the 20th century there were some artistic styles which emphasized this connection (perhaps, some times, not in favor of the lyric expression of the artistic message): 12 tone music, serial music, atonal music, stochastic music, random music, minimal music, repetitive music etc. Musical instruments developed very much, according to the technical and scientific evolution, next to the traditional sources using electronic devices and computers. From the aesthetics point of view, semiotic and semantic theories determined the development of quite an industry of explanations of the role of graphic sign and of the sound signal, explanations that are interesting to some extent, but which cannot get inside the profound mechanism of artistic creation and cannot establish precise rules of how to compose. The relationship between music and the exact sciences must not have a forced effect, coming from outside human creativity. In this line, I express some reserve towards those styles and those composers which have no talent to create a lyric expression and which transforms the art of sounds into a master craft of mixing uninteresting frequencies and rhythmic impulses, without coming to something expressive and clearly constructed.

I see expressiveness and the national character of the music as being two essential and eternal coordinates of any work of art, regardless the historic moment when it was created. In my opinion, the presence of rigor in the construction of music is capable on generating beautiful music even in this century, when technology competes with the sentiment; so the rigor of construction is not a characteristic of the ugly and anti-human music only. In fact, from another angle, my interest is directed toward a plea for the presence of consonance in music, this being not an old-fashioned concept, but an essential way of expressing the harmony, the beautiful, the light, the most beautiful arithmetic relations which human intelligence can produce, of expressing the human soul and spirit.

Chapter 2

The magical squares and their presence in music

A. Definition of the magical square

We call “magical square” a square of numbers where there are n^2 numbers, aligned consecutively or not, so the sum of the numbers placed on each of the two diagonal lines is equal to the sum of the numbers on each column or row. This constant sum is named “the magical number” of the square.

B. History of the magic square

Astrologists of Antiquity, for instance the Chinese, in the 7th century BC, then the Arabs, were building talismans to which they were giving magical powers. These squares were popular in Europe in the Renaissance – for instance Albrecht Dürer, in his painting *The Melancholy*, painted a magic square with the magic number 34. In the same period (14th century) the Greek mathematician, Manuel Moscopoulos wrote about the magical squares, which he named arithmetic squares (“tetragonon arithmon”). He was first to present a general method of building a square of odd squares and double even squares. The issue of magical squares, seen as arithmetic fun, became a delight during those times, being of interest to great mathematicians like Euler or like Benjamin Franklin. Magical squares remain an attractive domain until our day, without the magical attribute, of course.

C. Rules of making magical squares

The odd magical squares may be made following the method of Bachet de Méziriac, who published in 1612 the book “Nice and delightful problems which may be solved by numbers”, or following the method of Philippe de la Hire (1700).

D. Applications in music of the odd magical squares

Those arithmetic squares can be used in music, their numeral equivalence creating very interesting modal systems, frequently used by composers, during the centuries.

If we connect an interval to each figure, in ascendant order, starting with the semitone, we can trace the following parallelism:

1	=	Minor 2 nd	6	=	Augmented 4 th
2	=	Major 2 nd	7	=	Perfect 5 th
3	=	Minor 3 rd	8	=	Minor 6 th
4	=	Major 3 rd	9	=	Major 6 th
5	=	Perfect 4 th	1	=	Minor 7 th
			0		
			1	=	Major 7 th
			1		

In this chapter, I presented a demonstration of modes applicable to the arithmetic squares of the 3,5,7,9 order and to the square named “hypermagical square”, from which results constant rules of forming chords:

- 1) The reading of the figures in rows gets the intervallic sum of the 2 diagonal lines.
- 2) The reading of the figures in columns gets the result of the subtraction of the 2 diagonal lines
- 3) Both the chords in rows and in lines are disposed symmetrically
- 4) There is a symmetry also in the plan of the modal structures
- 5) Each arithmetic square presents 2 intervallic constants of the 2 diagonal lines, by which the whole modal system may be built, which will have as symmetrical axes the numeric correspondence given by its “magical sum.”
- 6) The system may be repeated indefinitely and is applicable also to arithmetic squares made of random figures

Making a numeric equivalence in the plan of durations too, there will often appear rhythmic imitation structures, both when reading rows and columns.

Example:

The square of the 5th order used for rhythmic structures, with the basic value of the 16th note.

3	1 6	9	2 2	1 5
2 0	8	2 1	1 4	2
7	2 5	1 3	1	1 9
2 4	1 2	5	1 8	6
1 1	4	1 7	1 0	2 3



Horizontal reading (rows)

Vertical reading (columns)



Chapter 3

The relationship between musical forms and geometric forms

“In art everything is made up after three fundamental geometrical forms: sphere, cube, and cylinder. You have to learn to draw those very simple forms, and afterwards you can draw whatever you want.”

Paul Cézanne

The music-mathematical sciences relationship has always been present and proved since Antiquity not only in acoustics but also in the field of musical architecture. Making musical forms often has to do with geometrical forms. It was not incidentally said that music is an architecture which evolves in time. This relation may be seen and proved from various angles, which seems to have been fundamental during the ages.

A. The relation between the five solids of Plato and musical form

The five convex regular solids (three-dimensional geometrical shapes) are: the tetrahedron, the hexahedron (the cube), the octahedron, the dodecahedron

and the icosahedron. What can be the link between the shape of a musical construction (form) and those Plato solids? It exists organically, can be proven, and one can show the close connection between space geometrical thinking and musical creative thinking. It is a known fact that in the art of sounds there are few fundamental construction schemes, which have generated over the centuries various specific forms and genres like

- A (single-part form)
- AB (binary form)
- ABA (the ternary form)
- AAB or ABB (bar-form)
- ABACABA (rondo-form)

If we associate the above-mentioned regular tetrahedrons with the reading of a mathematic Hamiltonian circuit, we will have succeeded in discovering the presence of musical construction schemes used in all styles. The basic circuit imagined by Hamilton on a regular polyhedron is the one which forms a closed circuit, along the edges, passing only once through each peak.

- 1) If this circuit is made along the edges of a hexahedron (cube), having the coordinates A, B and C, the road to be taken is ABACABA, which is the classical rondo-form.
- 2) Following the same principle, the relationship between a tetrahedron and musical architecture generates the scheme ABA or AAB (bar-form)
- 3) Reading by the same rules, an octahedron develops the following musical pattern: ABBBA or ABCBA.
- 4) The relationship between musical form and the dodecahedron (considered the measure of the Universe) is a unit: A.
- 5) The icosahedron, consisting of 20 equilateral triangles will suggest a mono-part form also, replicable to infinity: A.

Concluding, we may observe that:

- a) the octahedron and the hexahedron are 2 Plato solids which generate musical forms of the same family (ABCBA or ABACABA)
- b) the icosahedron and the dodecahedron give the same musical pattern (A)
- c) the tetrahedron has a unique form (AAB or ABB)

B. The relation of symmetry present in sounds

architecture Symmetry is an essential coordinate in composition and a rigorous geometric concept. Both in geometry and music there are several types of symmetry:

1) Bilateral symmetry (plane symmetry) – which exists in music in palindrome canons in which the melody which imitates is the recurrence of the first melody. Many composers, among them Joseph Haydn, Johann Sebastian Bach, Ludwig van Beethoven, Paul Hindemith, Arnold Schönberg, Alban Berg etc., used this kind of schemes for obtaining effects in counterpoint.

2) Translational symmetry. This can be of two kinds:

a) rhythmical translation symmetry

b) cylindrical translation symmetry

Both types are used in music, in various composition processes. For instance, rhythmical translational symmetry (of infinite ratio) can be frequently found in all repetitive music, and cylindrical translational symmetry (of finite ratio) is present in the typology model – sequence –cadenza.

3) Plane rotating symmetry. This can be of two kinds:

c) rotating cyclic symmetry (rotation without reflection)

d) rotating dihedral symmetry (with reflection)

The rotating cyclic symmetry has equivalence in musical composition in the articulation of the architecture, a characteristic example being the exposition of the fugue. The musical equivalent of the dihedral rotation may be considered the palindrome type structures, transposed n times.

4) Rotating symmetry in space. This can be of three kinds:

e) symmetry made of a rotation in plane and an orthogonal translation in plane

f) symmetry made of a rotation in plane accompanied by dilatation

g) symmetry made of a rotation, a translation and a dilatation

All these kinds of rotating symmetries are frequently used in the musical creation process. The Theme and variations form clearly belongs to the

typology of rotating symmetry with translation and dilatation in space because the periodic replay of an initial theme asks for a cyclic re-evaluation, and its more and more ornamented shape suggests a dilatation of this symmetry.

C. Structural rhythm – dynamic symmetry – logarithmic spiral

In musical scores, rhythm is present both as a succession of equal or different values and as a succession of structures, which ends uniformly or asymmetrical in the fields of an architectural configuration. Musical forms in their articulation, both at the micro-structural and macro-structural levels, present somewhat interior symmetries, which by their continuous projection during the piece suggests the existence of a logarithmical spiral. Structural cadenzas in musical language may be grouped on binary or ternary periodicity bases, which are present both at the level of primary configurations and at the level of large surfaces. The archetype of construction model-sequence-cadenza is also a translation of the logarithmical spiral from geometry to the art of sounds. The structural binary and ternary rhythms present in music, generated some typologies of architectural organic articulation such as the verse-rhythm relationship established early in Antiquity two large groups of rhythms: dissyllabic and trisyllabic.

Therefore, the structural binary rhythms may have their roots in the antic rhythms of spondees ($\square\square$) and pyrrhic ($m\ m$), and the structural ternary rhythms in the antic rhythms of the dactyls ($\square m\ m$), anapests ($m\ m\ \square$) and amphibrach ($m\ \square\ m$). Also, the rhythms molos ($\square\square\square$) and tribrachic ($m\ m\ m$) may be found in music, but their uniformity converge more towards static cadenzas.

The rhythm anapest ($m\ m\ \square$) presents 2 short values and a third long value. This sequence is identical to the architectonic form AAB which I mentioned before regarding the relationship between Platonic solids and musical architecture and regarding the typology model-sequence-cadenza. Cornel Ailincăi, in his book "Introduction to the grammar of the visual language" concludes: „If we think of rhythm in the most general meaning, its existence requires a continuous, uninterrupted movement of extension (the Greek word *rhythmos* comes from *reo* – to flow), but at the same time requires a division of the infinite extension in periods to be repeated by a rule. Therefore, rhythm is different from ordinary movement by a succession of phases whose discontinuity ensures the reconstruction of the movement”.

Chapter 4

The relation between the mosaic and musical architecture

Geometrically, the mosaic is built up of pre-defined elements, like squares, rhombs or triangles. Inside the mosaic one can make original shapes, using

various combinations of the above mentioned elements. Mosaic has been frequently used since Antiquity in the decorative arts, using its fundamental elements which made an homogeneous field paved with squares, equilateral triangles and hexagons. The Romans, the Persians, the Chinese, and the Japanese were masters of ornamentation, and they made all kinds of mosaic surfaces, using repeated elements.

The mosaic may be used in music architecture, at the micro-structural level, as well as at the macro-structural level. It can be found, for instance, in the technique of collage where music entities apparently dissimilar may give, together, a nice ensemble impression. We can take Gustav Mahler's symphonies as a characteristic example of this. Also, we can easily disclose mosaic in the juxtaposing of micro-forms, differently repeated in two dimensions. For this, the typical example is the passacaglia form. Here we meet the phenomenon of figure – background, where the perception discovers two simultaneous aspects of the same image. One is the background, the rhythm and the melody of the passacaglia, which remains unchanged, which forms the homogeneous pavement, and the other is the figure, built up of different polyphonic variations, laid over the background.

The ostinato form (which may have found its equivalent in mosaic decoration) is frequently found in music. Among the famous examples there are the 32nd C minor Beethoven variations, the 4th Hindemith string quartet op. 32 (last movement), the 3rd Bartok quartet (first movement), J. S. Bach's Crucifixus from the D minor Mass, D. Buxtehude's E minor Ciaccona for solo organ, M. Reger's Introduction, Passacaglia and Fugue for 2 pianos op. 96, J. Brahms' Variations on a Haydn theme op 56a (last movement) and his 4th Symphony (last movement), I. Strawinski's Psalms symphony, A. Webern's Passacaglia op. 1 for orchestra, A. Honegger's Pacific 231 etc.

Chapter 5

A. The notation of the “parlando rubato” sections used in my own compositions

Around 1977-78, when I elaborated Incantations I and II, inspired by manuscripts of Filothei Sin Agăi Jipei, which I analyzed, focusing on their rhythmic and temporal aspect, I was more and more preoccupied with finding a more rigorous way of writing what we call “parlando rubato”. It may seem strange to want to write exactly a “parlando rubato” music, but I wanted to create a type of music consisting of rhythmical configurations at the micro-structural level, to be used by each of the interpreters, so that each concert variant is as close to my psychological tempo and, especially, to the refined waves I imagined in the creational process. I used the first attempts of this kind in the cycle Incantations, and after I introduced that writing with consistency in all slow tempo music that followed (3rd, 4th, 5th and 6th Symphonies, the Concerto for flute, viola and chamber orchestra, opera The Snow Queen, ballet The Little Mermaid, the Concerto for strings etc.), this writing is nowadays a constant method of imagining rhythmic rows for various texts or polyphonic

layers (some technique may be applied also in homophonic music).

Starting from the well-known Fibonacci series (1, 2, 3, 5, 8, 13, 21 etc.), including its translations (like 1, 3, 4, 7, 11, 18, 29, 47 or 0, 2, 2, 4, 6, 10, 16, 26, 42, 60 etc. or 0, 3, 3, 6, 9, 15, 24, 39 etc. or 1, 4, 5, 9, 14, 23, 37) I started to imagine various non-demoting series applied to a time unit (for example the quarter note) and to its equal divisions in 2, 3, 4, 5, 6. Those rhythmic structures resulting from the use of non-demoting, above-mentioned partitions present some constant characteristics:

1. Each configuration has a certain phrasing, both at the micro-structural and macro-structural levels, given by the sum of the terms used in those series
2. The usage of simultaneous series (Fibonacci's series translations) may give the same pattern on the vertical plane (regardless of the subdivision of the main unit), if sum of the terms is the same

Example: the superposing of the series 3, 2, 3, 1, 3, 2, 3, 1 ... and 1, 3, 1, 4, 1, 3, 14, ...

$$3+2+3+1=9$$

$$1+3+1+4=9$$

3. It becomes clear that by applying Fibonacci series to 5, 6, 7 etc., equal impulses subdivisions of the main value, the result is rhythmic structures with refined waving, which are not always very strict (especially if they are used in combinations, like quintuplet and sextuplet); but if they are written in this technique, they may become a pattern to which each interpretation is close, with no major difference from the initial structure had in mind by the composer.

4. The Fibonacci series is the most pure type of the two-beat accumulational series, but the infinite reproduction of the initial series is the Pascal triangle, the richest diagram in algebraic and geometric properties. This diagram includes figurative numbers series – triangular, tetrahedric, pentagonal etc., often present in the rhythmic configuration of musical pieces.

B. The notation of some rhythmic structures based on the accumulational series of triangular numbers.

The series of the triangular numbers is 1, 3, 6, 10, 15, 21, 36, 45 etc. From their various combinations (taken in row or by one, two or several leaps), by their application to various basic time units or to subdivisions of these units, by their use in various partitions of non-demoting series, one can create endless rhythmic combinations. These rhythmic structures always have the same

invariable, which is the sum of the terms used in the numeric loops gives always the periodicity of the rhythmic figures at the micro-structural or macro-structural level. This phenomenon may be the explanation of the frequent assertion of the musicologists that “micro-structure generates macro-structure.”

Example:

The periodicity is of 20 impulses ($1+3+6+10=20$)

Example of notation of rhythmic structures based on Fibonacci series numbers:

Liana Alexandra – 3rd Symphony, Editura muzicala, 1985, 2nd movement, page 69.

Chapter 6

Epilogue

The complex relations between the art of sounds and mathematic sciences which I tried to investigate in this study and to demonstrate in musical examples, with which creative thinking operates frequently, may define, to a certain extent, the rational aspect of artistic creation. But in addition to these investigations and demonstrations there must always be inspiration, the ineffable aspect of human creativity, which constantly provides connexions and original ways of expressing the beautiful in art. Together with the intellect, inspiration is that which gives aesthetic value to a work of art. When inspiration is not present, one may produce abstract schemes, inventive charts,

and scholarly written explanations, but these totally lacking that warmth specific to any creative act.

In order to emphasize these assertions, I cited in the final part of my study some words of wisdom written by great individuals in the history of mankind, which stress the aesthetic dimension of the work of art, without which no final product of human fantasy, harmoniously knitted with brainpower, may exist. These words were written by Democritus, Heracles, Simylus, Plato, Pascal, Michelangelo, Shakespeare, J. J. Rousseau, Nicolae Iorga, Barbu Ștefănescu Delavrancea, Tudor Vianu, Arthur Honegger, Anton Webern, George Enescu, Abraham Moles, P. A. Michelis and Confucius. For this résumé I have chosen fragments from the ideas of Arthur Honegger, George Enescu and Confucius.

Arthur Honegger:

“Writing music is like putting a ladder without fixing it. With no scaffolding, a building in construction may stay in place only by a miracle, a miracle of the internal logic, of an inner sense of proportion. I am in the same time the architect and the spectator of my works; I work and I analyze my work...”

George Enescu:

“It is true that music is related with mathematics. But the great composers were no mathematicians; or, if you like better, they were, but in an unconscious way. Bach, with his genius, sensed the superior connection between the fragments of his works. His pieces may disclose mathematical ratio and proportions, but Bach himself has not created them by logical, deductive thinking. The composer is a mathematician, or more precisely, the mathematical spirit dominates him like the profound intelligence”.

Confucius:

“If you want to know if a country is well governed, you have only to listen to its music.”

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NB: Titles of the books of Romanian authors were translated for the understanding of English-speaking public. The books were printed in

Romanian.

Letters to the Editor:

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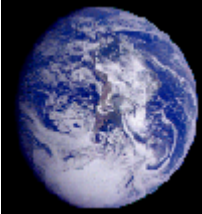
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foundation, inc.

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Living Music Journal...

Late-breaking Music News...

Member news

Welcome to New members

The following Member News announcements/opportunities arrived during the inopportune period between hard-copy issues. We have put them online so our online visitors will not miss the opportunities these announcements afford:

1.

The Music of

H. Leslie Adams

News Update--

(Thursday, July 31, 2008)



Adams, H. Leslie. "Offertory." In: King of Kings. (Anthology of organ works, Vol. I). Comp. and James Abbington. Chicago: GIA Publications, 2008.

=====

"Love Rejoices: Songs of H. Leslie Adams" [2nd ed.; Darryl Taylor, tenor]
[/www.amazon.com](http://www.amazon.com)
cdbaby.com

MP3 Download:
www.greatindie.com

www.towerrecords.com

=====

"Twelve Etudes"
 [Maria Corley, pianist]
imaramusic.com
cdbaby.com

MP3 Download: [/www.greatindie.com](http://www.greatindie.com)

www.amazon.com

=====

HOME PAGE: www.hleslieadams.com

community.webtv.net/

2.

Vox Novus & 

a circle of sound
a slice of the scene



60 pieces
60 seconds long
one hour of new music

□ Max Shea, Martian Gardens
WMUA 91.1 FM
www.WMUA.org

Chris Pasles of the LA Times writes about Rob Voisey and the 60x60 project:

www.calendarlive.com/music

See also: Fly Global Music Culture Mag
written by Anne Cammon:

www.fly.co.uk/fly

and...

MySpace realm:

www.myspace.com/60x60

www.myspace.com/voxnovus60x60proj

www.myspace.com/60x60cd

www.myspace.com/robvoisey

2006 Midwest Minutes includes 60 60-second works by 60 composers:

Count them...sixty (60)
composers

Aaron Acosta	Monroe Golden	Sean O'Neill
Brian Allen	Arthur Gottschalk	Thomas Park
Dwight Ashley	Richard Hall	Colin Pool
Jeremy Baguyos	James Hegarty	Carmel Raz
Marita Bolles	Stuart Hinds	Steven Ricks
Nils Bultman	Lynn Job	John Ross
Nicolas Buron	Cory Kasprzyk	Stephen Rush
Christopher Cook	Michael Khoury	Bill Ryan
David Cubberly	Gary Knudson	David Sartor
Lucio Cuellar	HyeKyung Lee	Brian Schorn
Brad Decker	Patrick Liddell	Mozhgan Shahidi
Ian Dicke	Stan Link	Rachel Slusarczyk
Greg Dixon	Don Malone	Alex Templ
Mark Eden	Charles Norman Mason	Balie Todd
	Deborah Monroe	Joseph Vogel

Timothy Dwight Edwards
Ivan Elezovic
Doug Geers
Scott Gendel
Michael P. Geraci
Michele Gillman

David Morneau
Jeff Myers
David Newby
Judith Newby
Lewis Nielson

Robert Voisey
Andrew Walters
Justin Writer
Cherilyn Young
and ~chromatik_d_zabu.tmp (coll

The Opening Concert will also feature [un] wired by Jesse Allison, John Fillwalk and Keith Koth

=====

2003 Project premiered:

New York City Premier

UNDER St. Marks

94 Saint Marks Place, between 1st Avenue and Avenue A

basement space, East Village, Manhattan, New York

Composers and their works:

- | | |
|--|---|
| 1. Hiromi Abe <i>Guess 01</i> | 33. Tom Lopez <i>Moth</i> |
| 2. Aaron Acosta <i>Traffic Under 60</i> | 34. Eric Lyon <i>Molten Statues</i> |
| 3. Norman Adams <i>Partial precept</i> | 35. Eugene Marlow <i>48 Rows in One Minute</i> |
| 4. John Allemeier <i>Skrit</i> | 36. David Evan Mooney <i>Ducks in Motion</i> |
| 5. Nery Pedro Bauer <i>Junior Machine #01</i> | 37. Samy Mousa <i>Papa</i> |
| 6. Vladimir Beluntsov <i>A minute weight</i> | 38. Marco Oppedisano <i>The End is Near</i> |
| 7. Charles Berry <i>Passing Gas</i> | 39. Terry Winter Owens <i>Disclavier-Das Klavier</i> |
| 8. Scot Brickman <i>Signature: Peace</i> | 40. Maggi Payne <i>60 Spin</i> |
| 9. George Brunner <i>Radio Play</i> | 41. Mark Petering <i>Life Cycle</i> |
| 10. David Campbell <i>The Sputnik Diary</i> | 42. Gene Pritsker <i>Junk Fragment</i> |
| 11. Eliot Carson <i>love hurts</i> | 43. Aaron Rogier <i>Going</i> |
| 12. David Claman <i>Loomings</i> | 44. James Romig <i>Fragment</i> |
| 13. Andy Cohen <i>rim at x (rat mix)</i> | 45. Josh Ronsen <i>brkekexkoaxkoax</i> |
| 14. Douglas Cohen <i>Welcome</i> | 46. Marianna Rosett <i>Two-Part Invention</i> |
| 15. Noah Creshevsky <i>Try</i> | 47. Philip Schuellser <i>Peptyde Hallucinatione</i> |
| 16. Stephen Decesare <i>Moondance</i> | 48. Coa Schwab <i>Miniature 01</i> |
| 17. Derek Devore <i>System Activated</i> | 49. Eric Schwartz <i>the electronic music revolution will most certainly be televised with the five part harmony, full orchestration, and all the phenomena</i> |
| 18. Michael Edgerton <i>A Little Watter, man</i> | 50. Andrew Shapiro <i>Coda Piece</i> |
| 19. Daniel Eichenbaum <i>Car Accident</i> | 51. Judith Shatin <i>Glimmerings</i> |
| 20. Mikado Endo <i>Where am I?</i> | 52. Juan Solare <i>nice noise</i> |
| 21. Elaine Fine <i>Imagine Happiness</i> | 53. Allen Strange <i>shadow boxer</i> |
| 22. Wesley Fuller <i>Aegean blue</i> | 54. Benjamin Thigpen <i>nous n'avons qu'un espoir au monde</i> |
| 23. Matias Giuliani <i>Un Siglo, un minuto</i> | 55. Eldad Tsabary <i>Lost-Salvage-Divined</i> |
| 24. Gerado Perez Giusti <i>Mini-A-Tura</i> | |
| 25. Gordon Green <i>Birds</i> | |
| 26. David Hahn <i>Goo Mee</i> | |
| 27. James Hegarty <i>Reset: 59.5</i> | |
| 28. Norbert Herber <i>Trak News Agency</i> | |
| 29. David Evan Jones <i>Writing Out Loud</i> | |
| 30. Michael Kinney <i>One Minute of listening pleasure</i> | |

31. Mary Jane Leach *Dido Remembered*
 32. Stan Link *Cavatina from an Imaginary Opera*
 56. Michael Vernusky *The Singularity*
 57. John Villed *Glassbur*
 58. Robert Voisey *ripples in sand*
 59. Christopher McWard *Dance, Truman, Dance.*
 60. Dwight Winenger *rnd.snd.bas*

3.

More about H. Leslie Adams

(There may be some repetition from #1 above.)

Opera North, Pennsylvania's only African American Opera Company, cordially invites you to "Blake", the second presentation of An African American Triptych on Saturday, **April 12th** at 8:00 pm, at the Trinity Center for Urban Life, 2212 Spruce Street in Philadelphia.

=====
 "Love Rejoices: Songs of H. Leslie Adams"

[2nd ed.; Darryl Taylor, tenor]

www.amazon.com

cdbaby.com

MP3 Download:

www.greatindie.com

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www.towerrecords.com

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 "Twelve Etudes"

[Maria Corley, pianist]

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www.amazon.com

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 HOMEPAGE: www.hleslieadams.com

africlassical.blogspot.com

BLAKE was given two notable excerpt performances following its VOX Showcase presentation. On November 7, 2006 THE BLAKE SUITE was featured on the Chamber Music Live Series at Queens College, Flushing New York, and on January 3, 2007 at the Schomburg Center in New York City. The latter presentation, by Avava Artists, was the official opening concert for the 52nd Annual Convention of the National Opera Association Convention.

The opera tells the story of young love, forced separation and the search for true love in the antebellum South prior to the Civil War. It also depicts the quest for freedom during those turbulent times in America. The opera, when performed in its entirety, is in four acts with a running time of about two and a half hours.

Adams' works are increasingly gaining in visibility and audience and critical acclaim. The composer recently did a week-long residency at **Morehouse College, Atlanta, Georgia,**

(February, 2007) which culminated in a concert of his art songs and music from a new drama with music, "Slaves." An all-Adams concert was also presented by the **East Cleveland, Ohio Public Library in the Greg Reese Performing Arts Center** (January, 2007). ###

On January 7, 2006 the **National Opera Association** awarded its **Lift Every Voice Legacy Award** to Composer H. Leslie Adams.

The event took place in Ann Arbor, Michigan at the Four Points Hilton Hotel, which hosted NOA's 51st Annual Convention.

Adams was present to receive the award, and earlier in the week participated in a Panel of Composers and Impresarios discussing the "Future of Opera in America."

His song group, "Daybirth, " on texts of Joette McDonald, was the topic of a scholarly paper presented by Gail Robinson, with McDonald also present.

Adams accompanied Robinson on "Lullaby Eternal," a song from "Daybirth" at the paper presentation and again, at the request of the Convention, as a finale to the final session: a banquet which featured winners of the vocal competitions held during the convention.

Adams award reads, "The National Opera Association presents this 'Lift Every Voice Legacy Award' to H. Leslie Adams; January 7, 2006." ###

- **Maestro Aurelio de la Vega** presented an illustrated lecture on his music April 19, 2006, at the Institute for Cuban and Cuban-American Studies of the University of Miami, Florida. The title of the lecture is "A Long Musical Journey." The illustrated lecture was given in connection with an on-going international celebration of his 80th anniversary. For reservations, phone (305) 284-2822.

• Rodney Oakes In Concert

I am enclosing the announcement of my solo concert on April 29. Although I have performed off and on over the past few years, I have not presented a solo concert of my original music in about 14 years. I decided it was time to share some of my more recent works in an intimate setting.

The room at Alvas is quite nice. It is a small venue, seating only 60. I hope I can fill it for this performance!

I have created what I believe to be some interesting works recently. I am especially excited about the Blue Bridge, a work for MIDI trombone and DVD. The material is the Vincent Thomas Bridge and its recent lights.

I hope to finish another work for MIDI trombone and DVD, Variations on The Krakow Fanfare. The material dates back to 1241, and am pleased with the progress I am making with this piece.

Thanks for letting me share with you information about this event.

Rod Oakes

Rodney Oakes In Concert

Original Music for the Trombone and Electronics

April 29, 2006

8:00 PM

Rosalie & Alva's Performance Gallery

1417 W. 8th Street

San Pedro, CA 90732

Ten dollar admission

Tickets and information available at (800) 403- 3447

- Irwin Swack's work, "*Profiles*" for clarinet, violin and cello, was performed at Weill Recital Hall at Carnegie Hall, Sat., Mar. 4, at 2:00 p.m.

- FOR IMMEDIATE RELEASE

February 1, 2006, Verona, New Jersey - Subito Music Corporation has acquired the catalog of Seesaw Music from the family of the late Raoul Ronson. Subito will retain the Seesaw name and imprint on the entire catalog, which consists of over 3600 works by more than 300 composers.

Seesaw Music Corporation was founded in New York City by Mr. Ronson in 1964 to create a place for the serious music being created at the time. Subito President Stephen Culbertson states: `Seesaw Music was one of the first `print-on-demand` publishers, before that term became current. There are many works with a long performance history, as well as gems that we hope to re-introduce to the concert music community. We are pleased to be able to keep the entire catalog intact and available. We hope to add new works to the catalog as well as modernize the distribution system by using current technology and adding online ordering capabilities.`

Acquisition of the Seesaw catalog marks a period of unprecedented growth and expansion for Subito Music Corporation, which recently assumed distribution for the Subito print catalog, the CD Sheet Music 2.0 product line, and several other series including Large Print Music and The Digital Editions.

From its inception in 1980, Subito Music Corporation has been a leader in the concert music publishing industry. Informed by over 125 years of combined experience, SMC is a full-service music publisher, featuring a roster of world-class composers among its list of exclusive artists, and offering typesetting and printing, promotion, rental, sales, distribution and copyright administration services for composers and publishers. In addition, SMC

consistently identifies creative and practical uses for digital technology, with initiatives ranging from digital sheet music delivery and short-run print-on-demand capabilities, to its innovative distribution and promotion agency services and e-commerce functionality.

###

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www.subitomusic.com

Subito contacts

Stephen Culbertson, President - sc@subitomusic.com

David Murray, Publishing Manager - dbm@subitomusic.com

Bill Rhoads, Promotion Director - branda@subitomusic.com

Patricia Kotsambas, Customer Service Manager - pak@subitomusic.com

- Dear Maestro WINENGER,

I have the great pleasure to send You my new composition "Song of Mars", inspired by a very beautiful, a fantastic picture realized by the NASA in this extraordinary American mission to Mars. In fact, the background of this music (the "objective" like organ sounds) is a conversion of the attached "jpg image" to "midi sounds" (with the "MIDIImage" software), and the melody is my "subjective" contribution...

With the best wishes,
Faithfully Yours,
Dr. Serban NICHIFOR



(Click the image to audition.)

Dear Maestro WINENGER,
It gives me great pleasure to send You ([on MIDI file](#)) also a new wonderful composition of Liana ALEXANDRA : RHYTHMS. I like this music !

With the best wishes,
Faithfully Yours,
Serban

- **Reviews about NUOVA MUSICA CONSONANTE - LIVING MUSIC FOUNDATION 2003 (Computer Music from U.S.A., Belgium, Italy, England and Romania), for the Bucharest magazines "Actualitatea Muzi," (January 2004) and "Observator Cultural" (January 2004).**

**With our highest regards,
Liana ALEXANDRA & Serban NICHIFOR**

Update: February 1, 2004:

Dear Maestro WINENGER,

I have the pleasure of sending you my compendium "INTRODUCTION TO COMPUTER MUSIC" - for my course at the National University of Music in Bucharest. In fact, this is an INTRODUCTION TO MUSIC OF THE UNITED STATES because Computer Music - this marvelous genre - is 99 % AMERICAN MUSIC !!!

The text is in Romanian, but with numerous English Expressions. In Chapter A (Chronology), I have inserted some information about you and the your magnificent LIVING MUSIC FOUNDATION.

Yours faithfully,
Serban NICHIFOR

Note to the reader: email copies of this compendium in Romanian are available from the [webmaster](#)

• Jose' Salazar:

Jose' Salazar was presented in concert in New York City at the Weill Recital Hall, at **Carnegie Hall**, on **March 26, 2006**.

- Here is the new program of the **Composers Colloquium** I am organizing at our UNI since 1996.
With my regards.

Violeta Dinescu

Carl von Ossietzky Universitdt Oldenburg
Fakultdt III
Musik

Kammermusiksaal (A-11)
Ammerldnder Heerstra_e 114-118

Komponisten Colloquium
SS 2003
Musik unserer Zeit

25.4.2003
- 18.00 Uhr -

Gertrud Meyer-Denkman (Oldenburg)
Zur Gleichzeitigkeit verschiedener Musikkulturen
2.5.2003

.00 Uhr -

Peter Machajdmk (Bratislava/Berlin)

23.5.2003

- 18.00 Uhr -

Juliane Klein (Berlin)

- in Kooperation mit Oh-Ton Oldenburg -

30.5.2003

- 18.00 Uhr -

Daniel Rothman (LA/USA)

Gast: David Smeyers (Klarinette)

- in Kooperation mit Radio Bremen -

6.6.2003

- 18.00 Uhr -

Lars Graugaard (Kopenhagen/Ddnemark)

20.6.2003

- 18.00 Uhr -

Peter Schleuning (Oldenburg)

Schleunings Flvtenzirkus.

F|nf Flvten bilden eine Faust: Musikwissenschaft am Limit

27.6.2003

- 18.00 Uhr -

Insa Oertel: Der Komponist Gustavo Becerra-Schmidt
(Chile/Oldenburg)

- Vortrag in Anwesenheit des Komponisten -

Gast: Ljuba Markova (Klavier)

4.7.2003

- 18.00 Uhr -

Mihaela Vosganian (Bukarest/Rumdnien)

und

-20.00 Uhr -

Diana Simon und Rucsandra Popescu (Bukarest)

Gesprdchskonzert

- Dear Dwight,

I am very happy to send you information about my new opera premiere in Oldenburg and also the program of the composer colloquium I am organizing at the UNI since 1996.

With my regards,
Violeta

Info Erindira

Oldenburgisches Staatstheater, Kleines Haus

Erindira

Kammeroper von Violeta Dinescu nach Gabriel Garcia Marquez

Musikalische Leitung: Eric Solin

Regie: Mascha Pvrzgen

Ausstattung: Cordelia Matthes

Erindira: Anja Metzger

Grossmutter: Christina Ascher

Ulysses: Paul Brady

(sowie Marit Risnes, Ute Biniass, Alwin Kvlblinger, Brian Joyce, Toshihiko Matsui, Anthony Gardner)

Kartenbestellung

Tel.: 0441 / 2225 111

Fax: 0441 / 2225 221

Sa., 16.11.2002, 20:00 Premiere

Do., 21.11.2002, 20:00

Mi., 04.12.2002, 20:00

Mi., 11.12.2002, 20:00

Sa., 21.12.2002, 20:00

So., 12.01.2003, 20:00

Sa., 18.01.2003, 20:00

Do., 23.01.2003, 20:00

Am Sonntag, 3. November um 17 Uhr findet die Einf|hrung in das St|ck und die Inszenierung statt.

weitere Information unter www.oldenburg.staatstheater.de

W|stenwind, Orangenduft und Gr|nes Blut ERENDIRA □ Oper von Violeta Dinescu nach einer Novelle von Gabriel G. Marquez

B|hnenbild-Detail

Eine phantastische Novelle voller poetischer Bilder und magischer Anspielungen bildet die Vorlage f|r eine Oper mit einer zwischen Realitdt und Traumwelt oszillierenden Handlung. Magische Rdume aus s|damerikanischen Bilderwelten werden beschworen. Die Musik des Kammerorchesters bildet eine eigene Welt. Sie bebildert die Handlung nicht, sondern spinnt selber verschiedene Handlungsstrdngte fort. Sie symbolisiert das ;Unterwegs-Sein+ von Erindira, ihr Suchen und die Offenheit des Endes. ;Der Klangraum meiner Musik verndert sich stndig □ wie Treibsand. Man kann in ihm versinken, wenn man selbst nicht schnell genug ist.+ (Violeta Dinescu) Eine Musik, die nicht der Untermalung dient, sondern die der Magie der Geschichte eine eigene, poetische Ebene hinzuf|gt.

Premiere

16.11.2002
 20.00 Uhr
 Kleines Haus

- **David Manson's** Indie label **isospin labs** has released two CDs that you may be interested in if you like innovative and adventurous music.

Fluid Motion is a jazz quintet featuring saxophonist **Sam Rivers**, a true legend in the jazz realm. The recording is a balance between structure and freedom. **CD Baby** has some excerpts in mp3. www.cdbaby.com/fluidmotion

Visions is a compilation of performances from the EMIT series. The music ranges from free jazz to electronic and experimental. It is "music for the strong of ear" featuring **Peter Kowald, Evan Parker, Sam Rivers, Amy Denio, Day & Taxi, Eugene Chadbourne, Davey Williams, Pamela Z, Daniel Carter** and other artists. www.cdbaby.com/cd/emit

The recordings are available via **CD Baby, NorthCountry and Wayside**.

Thanks for your support of creative music!

David Manson
 EMIT
www.emitseries.org
mansond@email.spjc.cc.fl.us

- **Vivian Adelberg Rudow's** full orchestra music **SPIRIT OF AMERICA** was premiered on Friday, **July 12, 2002**, 7:00 PM performed by the **Chesapeake Orchestra, Jeffrey Silberschlag** conductor, during a **FREE River Concert Series** at St. Mary's College, St. Mary's City, Maryland.

Adelberg Rudow and friends conducted in the audience during audience participation sections of **SPIRIT OF AMERICA**.

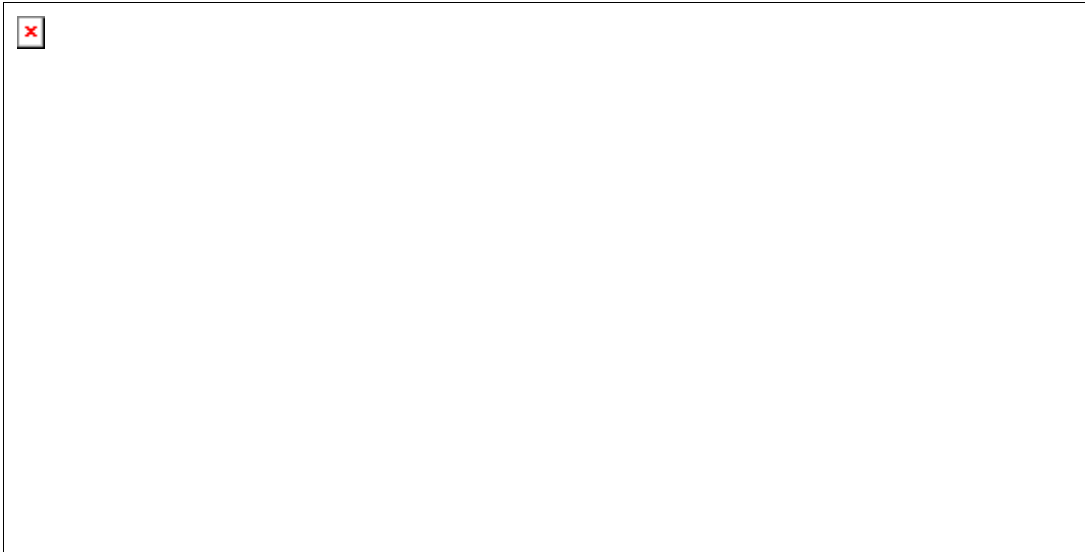
The River Concert Series, a set of festive high quality outdoor concerts, draws approximately 4,000 people per concert. The variety of styles of music professionally performed, good food, the beautiful waterfront setting, create a unique music experience.

For more information about the River Concert Festival and directions, see the **web site:** www.smcm.edu/rcs

For more information from the composer: **phone** 410-889-3939, **E-mail:** VivianAR@jhu.edu

- **Liana Alexandra's** paper on **the Living Music Foundation**, presented on Friday, **5 April 2002**, at the **National University of Music of Bucharest** on the occasion of their annual festival of the faculty of Composition, Musicology, and Pedagogie was well-received and will be published in a cultural review to be reproduced in part here.

-



Sent: Friday, May 03, 2002 1:46 PM
Subject: "Living Music" by Liana Alexandra

Dear Sir,

I have the honour to present my article intitled "Living Music" published at the review OBSERVATOR CULTURAL this week (nr.114). You can see this article on www.observatorcultural.ro

Sincerely yours,
Liana Alexandra lianaalexandra@pcnet.ro

- Member News - **Joseph Pehrson** - 4/01/08
- The Composers Concordance would like to announce a new video on YouTube by our co-director, Joseph Pehrson.

[YouTube](#)

It's a piece called "Spinner" and it is here shown at the Moscow Composers' Union. The piece is for clarinet, bassoon, viola and cello (2007) and it was also performed in Moscow as part of the "Jurgenson Salon" on March 22, 2008.

Performers are Alexander Filatov, clarinet, Sergei Grashchenkov, bassoon, Anastasia Ponochevnaya, viola and Lydia Zinchenko, cello...

- Joseph Pehrson recently had two performances of his *Spectral Harmony* for saxophone and French horn by Jean Luc Darbellay's group, the "Spectral Ensemble" in Bern Switzerland and Mulhouse, France March 15 and March 17, 2002.
- In addition, his work *Three Pianopieces* will be performed by pianist Jeffrey Jacob, of George Crumb notoreity at New York University on April 29, 2002 at Loewe Theatre. Mr. Jacob will also be recording the piece commercially this Summer.

- Two additional pieces by Pehrson will be featured this Spring which use electronics and which are in unusual tuning systems. On Saturday, May 25th, 2002 Pehrson's *Blackjack* for trombone and electronics in the just intonation "Blackjack" scale will be played by Chris Washburne, trombone on Johnny Reinhard's American Festival of Microtonal Music at the Roulette performance space in New York.
- The Composers Concordance will be presenting another unusual work in an alternate tuning for viola and electronics on Thursday, May 30, 2002 with Olivia Koppell, viola.
- In addition to these concert works, the Pulse Ensemble Theatre is presenting Shakespeare's *The Tempest* using Pehrson's music, and his arrangements of Renaissance "standards" in a run from April 17, 2002 through May 12, 2002. This is the second time this theatre company has presented *The Tempest* with Pehrson's music.
- **Serban Nichifor** presented a recital of **Solo Cello music** during the International Festival **NEW MUSIC WEEK** in Bucharest, Romania, held in **May 2002**.

"LIVING MUSIC FOR CELLO"

- Interferente Romano-Americane -
(Serban NICHIFOR - cello)

The program consisted exclusively of music by American and Romanian members of **The Living Music Foundation**:

- Dwight WINENGER (USA): "Structural Variations on Two Obscure Themes" pentru violoncel solo (p.a.)
- Liana ALEXANDRA: "Incantatii III" pentru violoncel si banda magnetica (p.a.a.)
- Charles Norman MASON (USA): "The Artist and His Model" pentru violoncel si banda magnetica (p.a.)
- Serban NICHIFOR: "Isihia II" pentru violoncel si banda magnetica (p.a.a.)
- Rodney OAKES (USA): "Fantasy for Cello & Electronics" (p.a.)
- **Cellist Craig Hultgren** performed a solo program of seven world premieres on a **Nov. 18th, 2001** program for **Artburst** at the Unitarian Church of Birmingham, Alabama.

This contemporary performance featured both acoustic and electronic works created for him. The works cover a broad panorama of visions and voices from the last three years surrounding the change of the century.

- *H7yx* □ *a* for cello, speaking cellist & tape by Sherban Nichifor (Roumania)
- *Only Four* for solo cello by Charles Knox (Atlanta)
- *After Hours* for violoncello & tape by Kurt Carpenter (Sterritt, AL)
- *Structural Variations on Two Obscure Themes* for solo cello by Dwight Winenger (California)
- *The Ninth Wave* for cello & computer generated tape by Robert Scott Thompson (Atlanta)
- *Lavender Slumber* for solo cello by Andy Delikat (Birmingham)
- *Waltzes for Capone* for cello & digital electronics by Matthew Marth (Olympia, WA)

The concert was an enormous success as testified to by the following review:

Birmingham News/Today Entertainment News

Hultgren uses novel cello to set surrealistic tone

11/20/01

MICHAEL HUEBNER

News staff writer

Arburst's challenging season of cutting-edge music, dance and theater continued Sunday night at the Unitarian Universalist Church. Cellist **Craig Hultgren**, Birmingham's leading cultivator of new music, provided the acoustic and electronic instruments. Seven composers furnished the compositions, most of which were world premieres.

Hultgren has networked widely in his quest for innovative music, and for this concert he came up with some gems. Starting off with **Robert Scott Thompson's "The Ninth Wave,"** Hultgren unveiled his new electronic cello a bodyless stick figure of an instrument that he used to great effect accompanying a bed of ghostly sound masses from the two speakers flanking him. Distant voices and seascapes echoed through the hall in a vaguely melodic, thoroughly engaging framework.

Romanian composer **Serban Nichifor's "Hyxía"** is steeped in ritual, the cello and vocals (the cellist is required to sing in Hebrew, Greek, Latin and English), successfully bridging Eastern orthodoxy and Western Christianity through an evocative array of pre-recorded sounds and cello harmonics. For "After Hours," Kurt Carpenter resurrected an analog tape piece from the days when Moog, Arp and Buchla synthesizers ruled the avant-garde, and wrote a cello part for it.

The juxtaposition of the live instrument with the synthesized whistles, bird calls and random bleeps and bleeps worked surprisingly well. Hultgren mimicked, cajoled and otherwise provided a spirited accompaniment.

Matthew Marth's provocative "**Waltzes for Capone,**" for cello and digital electronics, was the evening's most tantalizing and technically advanced composition. Crystalline bell tones and quotes from Strauss waltzes set the taped background for the work, which explored the warped psyche of the notorious gangster. The result was a surrealistic, sometimes naive and bizarre dialogue with the live instrument.

Of the three pieces for solo acoustic cello, two lacked the flare of the electronic works. The exception came from **Dwight Winenger**, whose **Structural Variations on Two Obscure Themes** delighted with its inventive and playful reminiscences on the Pink Panther theme and the hymn "Red and Yellow, Black and White."

- **The Calendar for New Music**, published monthly by The SoundArt Foundation, Inc.

William Hellerman, Editor
P.O. Box 900
Philmont, NY 12565 USA

The latest information on concerts, CDs, competitions in the New York City area. Subscribe for \$15. Visit their website @ soundart.org

- PLEASE NOTE: We now have a **web site for "O.T, a Musical Retelling of Othello in Modern Times":** <http://otmusical.com>. And we have just released a CD of selections, on sale at Amazon.com, our site, and regular outlets. There was also a Washington, D.C. premiere of **O.T.** in February, 2001.

Cordially,

Mirta Mulhare

Member, Living Music

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February 1 August 1

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cmason@bsc.edu

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Performed by the Desert Hot Strings with the composer at the sequencer.
3,295 bytes (1:59 min.) [Extremes.MID](#) was orchestrated by D. Winenger
on Trax for Yamaha CBX-T3 synthesizer

Web Site Offices:

- e-mail Living Music at dwight@dwightwinenger.net
- or overland...

Other snail mail addresses:

LIVING ARTIST Recordings
Project Coordinator
P.O. Box 2264
Birmingham AL 35201-2264 USA

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R. Murray Schafer issue [[Unsolicited Testimonials](#)]

Living Music Journal...

Late-breaking Music
News...

special edition

Concert Announcements

The following date-sensitive Concert announcements arrived during the inopportune period between hard-copy issues. We have put them online so our online visitors will not miss the opportunities these announcements afford:

-
8. The **60x60 Canadian Mix** launches this weekend!
 An alternate 60x60 mix of Canadian composers lead by **Eldad Tsabary** is debuting this weekend in **Toronto and Halifax, Canada**

"60x60 was initiated in 2003 and has since grown into one of the planet's most coveted contemporary music events.... its success can be explained by the sheer wealth of different approaches on display and its capacity of organically integrating them underneath the roof of "New music". It is important to note that there is not one definitive version of the piece, as different regional mixes cohabit with the all-encompassing international mix.

- **60x60: Wellington welcomes New Music's fastest-ticking clock** By **Tobias Fischer**, published 2008-09-01

Saturday **October 4th** 4:00 AM,
 Nuit Blanche, Walter Hall, Edward Johnson Building,
 University of Toronto
 Toronto, Canada
www.utoronto.ca/tmu_dpatr/DejaPresqueJamais.pdf

and

Sunday **October 5th** 7:30 PM,
 Oscillations,
 Saint Mary's University Art Gallery,

Halifax NS

www.oscillationsfestival.ca

Canadian composers included in 60x60 (Canadian mix)

Asoma, Zorina Bacchus, Adam Basanta, Sandeep Bhagwati, Adrian Borza, Christian Calon, David Campbell, Matt Campbell, Raylene Campbell, CDZabu, Gustav Ciamaga, Patrick Sébastien Coulombe, Ian Crutchley, Dancers, Leslie de Melcher, Debashis Sinha, Richard Désilets, Francis Dhomont, Nicolas Dion, Patricia L. Dirks, Carey Dodge, The Dry Heeves, Troy Ducharme, Jean-Michel Dumas, Philippe-Aubert Gauthier, François Girouard, Philip Gosselin, Martin Gotfrit, Tim Hecker, Bryan Jacobs, Bentley Jarvis, Yota Kobayashi, Shaw-han Liem (I am Robot and Proud), Sylvi macCormac, Florence Masson, David McCallum, Andra McCartney, Diana McIntosh, Dustin Molicki, Steven Naylor, Raphaël Néron-Baribeau, David Ogborn, John Oliver, Sean O'Neill, David Parfit, Lia Pas, Sarah Peebles, Scott Peterson, Michael Pinsonneault, Ambrose Pottie, Hélène Prévost, Jean Routhier, Frederick Schipizky, Zuzana Sevcikova, Laurence Stevenson, Nancy Tobin, Roxanne Turcotte, Steve Wadhams, Matthew Wood, Kamen Zenov.

VoxNovus mailing list

VoxNovus@voxnovus.com

seven.pairlist.net/mailman/listinfo

9. **Uncommon Voices!**

Music by composers from the Americas and the World

Ten free admission concerts featuring the North/South Chamber Orchestra and distinguished guest artists

at ***Christ & St Stephen's Church*** (120 W 69th St & #8211; New York City)

29th Season (1980-2009)

www.northsouthmusic.org

NORTH/SOUTH CONSONANCE Inc. is pleased to announce plans for its 2008-09 concert series featuring music by composers from Asia, Europe and the Americas.

The upcoming season will mark the 29th consecutive year of activities by this non-profit organization devoted to the promotion, performance and recording of music by living composers.

Ten free-admission events will be presented at the auditorium of Christ and St. Stephen's Church (120 West 69th St) in New York City. The

concerts will feature the acclaimed North/South Chamber Orchestra and distinguished soloists including **Patricia Caicedo and Stela Brandao, sopranos; Mioi Takeda, violin; John Pickford Richards, viola; the Basso Moderno Duo; Munir Beken, Turkish ud; Lisa Hansen, flute; Setsuko Akizawa, oboe; David Krakauer and Richard Goldsmith, clarinet; Susan Jolle s, harp; Helen Lin, piano; and pianist/conductor Max Lifchitz.**

Recent works by three generations of composers representing diverse aesthetic orientations and hailing from throughout the **US, Argentina, Brazil, China, Colombia, Greece, Italy, Israel, Japan, Korea, Mexico, Spain, Turkey and Venezuela** will be performed.

They include: **Ofer Ben-Amots, Brian Banks, Dwight Banks, Elizabeth Bell, Munir Beken, Richard Brooks, Canary Burton, Patrick Castillo, Jordi Cervello, Carson Cooman, Stephen Feigenbaum, Bernardo Feldman, Daniel Haldar, Lee Hoiby, Nikolas Allen Jeleniauskas, Dennis Kam, Yoshihiro Kanno, Daniel Kessner, Leo Kraft, Max Lifchitz, Tudor Dominik Maican, Patricia Morehead, David Patterson, Andrea Reinkemeyer, Ned Rorem, Manuel Sosa, Gabriele Vanoni, Rain Worthington, & Stephen Yip.**

Many of the featured composers will be present at the concerts to introduce their music and meet with the public. They will work closely with the musician members of the North/South Consonance Ensemble to insure befitting performance of their works.

NORTH/SOUTH CONSONANCE's 2008-09 season is made possible in part with public funds from the New York State Council on the Arts and the New York City Department of Cultural Affairs. Additional support for these free admission events is being provided the American Federation of Musicians (Local 802); the Alice M. Ditson Fund at Columbia University; and many generous individual donors.

For more information about this exciting concert series please visit www.northsouthmusic.org

10. **60x60** Broadcasts:

The new double album release of the 60x60 project is being aired regularly on **WMUA, WKCR, and WOBC.**

Our oldest supporter, **Max Shea** with his radio program, "Martian Gardens" has been playing selections of the 60x60 for the past 4 years. He has been playing one or more selections on his

show airing on: **WMUA FM 91.1 Amherst, Massachusetts.** with web simulcast at: [/www.wmua.org](http://www.wmua.org) MARTIAN GARDENS is on **Sundays 21:00-24:00 Eastern Standard Time** online playlists can be found at: weblogs/martian

Next is **Anne Cammon's "Art Waves,"** a literary radio program, featuring poetry, fiction, radio drama, and experimental literature. Miss Cammon uses the 60x60 project as refreshing interludes between the literary works.

"Art Waves" airs on **Fridays 9:00-10:00 pm Eastern standard time.** Tune in at **89.9 FM** or listen on-line at [/www.wkcr.org](http://www.wkcr.org). Feel free to learn more about WKCR shows at www.wkcr.org/wkcrarts

Anne Cammon's show airs about **once a month**, including this Friday October 5th which features another exciting literary journey combining music and the spoken word. With sizzling works by Palestinian-American poet **Natalie Handal**, portraits of Bombay and New York City by poet **Jeet Thayil**, a novel-excerpt on the life of a junior cartographer by **Reif Larson**, and text-sound adaptation of poems from Anne's collection India Songs, by composer **Robert Voisey**. Not including works from the 60x60 (2004-2005) CD.

Most recently 60x60 has been airing on **Tom Lopez's "Foldover"** airing every **Monday from 3:00-4:00 pm (Eastern Standard Time) on WOBX 91.5 FM in Oberlin, Ohio** (just outside of Cleveland). The show can also be heard over the Internet at: www.wobx.org Last Monday he featured 25 works from the 60x60 project. A web site with information about FOLDOVER can be found at: www.timara.oberlin.edu It includes playlists and information on how to find recordings of the music.

I hope you are in the area to tune in to one of these programs or have the time to listen to their simulcast over the World Wide Web.

VoxNovus mailing list:
VoxNovus@voxnovus.com
listinfo/voxnovus

Composers featured in 60x60 (2006 / **International Mix**) include:

Aaron Acosta	David Fenech	Serban Nichifor
Liana Alexandra	Monroe Golden	Rodney Oakes
John Allemeier	David Gunn	Ronald Parks
Dwight Ashley	David Hahn	Maggi Payne
Marc Barreca	Erdem Helvacioğlu	Samuel Pluta
Dennis Bathory-Kitsz	Tony Higgins	David Shannon
Gina Biver	Stuart Hinds	Alan Shockley
James Bohn	Lynn Job	Scott Smallwood
Marita Bolles	Julian Jonker	Laurie Spiegel
Ann Cantelow	Yasushi Kamata	Asha Srinivasan
Nicolas Chausseau	Nicole Kim	Alex Temple
Andrew Cole	Joan La Barbara	Balie Todd
Christopher Cook	Stan Link	Eldad Tsabary

Cindy Cox	Don Malone	Kubilay Uner
Antonino Cuscina	Dylan Mattingly	Mark Vernon
Robert Dick	Maurilio Cacciatore	Katrina Wreede
Ian Dicke	Andra McCartney	Xiting Yang
Greg Dixon	Anastasio Mitropoulos	Ivan Zavada
Aaron Drake	Annele Nederberg	Oded Zehavi
Ivan Elezovic	David Newby	and ~chromatik_d_zabu.tmp (collective)

Composers featured in 60x60 (2007 / **International Mix**) include:

Henri Algadafe	Risto Holopainen	Alex Nadjarov
John Allemeier	Alphons Izzo	Helen Natras
Thomas Bailey	Michiko Kawagoe	Serban Nichifor
Joel-Aime Beauchamp	Joelle Khoury	Blas Payri
	Panayiotis Kokoras	John Pitts
Benjamin Boone		Gene Pritsker
Monique Buzzarte	Gintas Kraptavicius	Tim Reed
Adam Caird		Stephen B. Rothman
Gregory Chatonsky	Sophie Lacaze	
Jesse Clark	Micky Landau	Anne van Schotholst
Cindy Cox	Tuan Hung Le	
Noah Creshevsky	Graziano Lella	Laurie Spiegel
David Cutler	Meng-chia Lin	Ken Steen
Tilman Dehnhard	Drake Mabry	Oliver Tache
Robert Dick	Chris Mann	Eldad Tsabary
Andrew Eckel	Al Margolis	Andrea Vigani
Iris Garrelfs	John Maters	Daniel Visconti
Thierry Gauthier	Christian McCleer	Jane Wang
Marcel Gehrman	David McIntire	Rodney Waschka II
Thomas Gerwin	David Morneau	Simon Whetham
Tomer Harari	Jeff Morris	Sabrina Pena Young
	Tim Mukherjee	
		and Cynthia Zaven

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Marc Barreca	Erdem Helvacioğlu	David Shannon
Dennis Bathory-Ktitsz	Tony Higgins	Alan Shockley
Gina Biver	Stuart Hinds	Scott Smallwood
James Bohn	Lynn Job	Laurie Spiegel

Marita Bolles	Julian Jonker	Asha Srinivasan
Ann Cantelow	Yasushi Kamata	Alex Temple
Nicolas Chausseau	Nicole Kim	Balie Todd
Andrew Cole	Joan La Barbara	Eldad Tsabary
Christopher Cook	Stan Link	Kubilay Uner
Cindy Cox	Don Malone	Mark Vernon
Antonino Cuscina	Dylan Mattingly	Katrina Wreede
Robert Dick	Maurilio Cacciatore	Xiting Yang
Ian Dicke	Andra McCartney	Ivan Zavada
Greg Dixon	Anatasio Mitropoulos	Oded Zehavi
Aaron Drake	Annele Nederberg	and ~chromatik_d_zabu.tmp (collective)
Ivan Elezovic,	David Newby	
	Serban Nichifor	

Composers included in 60x60 (2006) New York Minutes Mix:

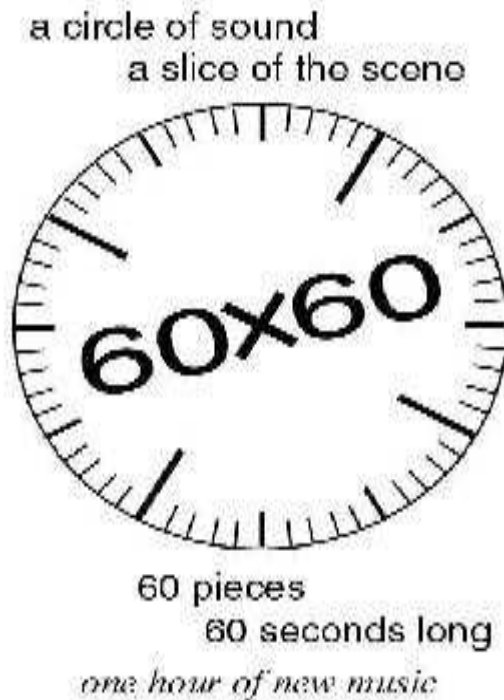
Sara Ayers	Daniel Goode	Annea Lockwood
Kenneth Babb	Seth Gordon	Glenn Marsala
Ernst Bacon	Andy Graydon	Paula Matthusen
Eve Beglarian	Gordon Green	Kevin McCoy
Benjamin Bierman	Melissa Grey	Jordan McLean
Benjamin Bierman	Jennifer Griffith	Jake Merkin
Jeremiah Bornfield	Franz Hackl	Christopher North
George Brunner	Jeffrey Harrington	Frank J. Oteri
Monique Buzzarte	Noah Haverkamp	Jonathan Pieslak
Doug Cohen	Emiko Hayashi	Timothy Polashek
Noah Creshevsky	Ray Levitt	Gene Pritsker
Douglas DaSilva	Peter Heller	Martin Simon
John de Clef Pineiro	Sean Hickey	David Snow
Robert Dick	Brian & Eugene Kim House	Laurie Spiegel
Robert Fanelli	Daniel Iglesia	Patrick Stacey
Mary Feinsinger	Travis Johns	Hans Tammen
Roger Fife	Richard Kostelanetz	Francisco Toro
Roger Fife	Briggan Krauss	Samuel Tymorek
Jason Freeman	Joan La Barbara	Robert Voisey
Evan Gallagher	Mary Jane Leach	Charles Waters
David Gamper	John Link	David Wolfson
Bob Gluck		

Composers in the 60x60 (2004-2005) CD Release:

Riad Abdel-Gawad	J.Ryan Garber	Richard O'Donnell
Aaron Acosta	Douglas Geers	Cezary Ostrowski
Liana Alexandra	Peter Gilbert	Ronald Parks
John Allemeier	Robert Gluck	Maggi Payne
Lydia Ayers	Daniel Goode	Alexis Perepelcia
Kenneth Babb	Ramón Gorigoitia	Mark Petering
Jethro Bagust	David Gunn	Samuel Pluta
Christopher Bailey	Mike Hallenbeck	Kevin Ponto
Christian Banasik	David Hamill	Giuseppe Rapisarda
Greg Bartholomew	Pat Hanchet	Malcom Rector

Dennis Báthory-Kitsz	David Handford	Steven Ricks
J.C. Batzner	Marihiko Hara	Mark Rose
Eve Beglarian	Jason Heald	Robert Sazdov
Stephen Betts	James Hegarty	John Schappert
Sandeep Bhagwati	Erdem Helvacioğlu	Heike Schmidt
Benjamin Bierman	Mark Henry	Jacky Schreiber
John G. Bilotta	Dorothy Hindman	Alex Shapiro
Jason Bolte	Bernard Hughes	Martin Simon
Benjamin Boone	David Jaggard	Adam Sovkoplas
Justin Breame	Lynn Job	Kenneth Steen
George Brunner	Solange Kershaw	Paul Steenhuisen
Benedikt Brydern	Killick Merivon	Jonathan Stone
Paul Burnell	KleinSmid	Allen Strange
Julian Cartwright	Gary Knudson	Dirk Johan Stromberg
Elvio Cipollone	Igor Korneitchouk	Thomas Sutter
David Claman	Myroslava Lashkevych	Peter Swanzy
Paul Clouvel	John Link	Peter Swendsen
Douglas Cohen	Stan Link	Mike Swinchoski
Ray Cole	Tom Lopez	Piotr Szewczyk
Andrew Cormier	Don Malone	Norman Teale
Noah Creshevsky	Charles Norman Mason	Robert Scott Thompson
Lucio Cuellar	Mike McFerron	Vladimir Tošić
Aaron Drake	David McIntire	Eldad Tsabary
Moritz Eggert	James McWilliam	Mike Vernusky
Ivan Elezovic	Leslie Melcher	Rene Veron
Travis Ellrot	James Miley	Joseph Vogel
Karlheinz Essl	Polly Moller	Robert Voisey
Carlo Forlivesi	David Mooney	Chris Ward
Justin Freeman	Serban Nichifor	Straiph Wilson
Larry Gaab	Julia Norton	Katrina Wreede
David Gamper	Rodney Oakes	

11.



Vox Novus &

"60x60 showcases a wealth of brief, contemporary compositions. There are no live performances, so you can't really call it a concert. Maybe it would better be described as a listening party. ... It's like a Whitman's sampler of the contemporary new music scene. " - Sound Sampler Greg Haymes, Times Union, Albany New York February 9, 2006

"60x60 features 60 back-to-back pieces that are each under 60 seconds long, each by a different modern composer. ... It's like channel surfing through experimental music." Geeta Dayal, Village Voice, New York, New York March 16-22, 2005 Vol. NO. 11

"... The idea of commissioning sixty pieces each a minute long has elements of both ingenuity combined with madness: ... A minute can be ample time to express a whole gamut of imaginative sounds, or it can be a constraint which forces an artist to isolate what is the most important element of a work. The point of the project is that it enables an audience to take in and enjoy a cross section of different approaches to new music within a reasonable duration. And the purpose of Robert Voisey is to promote new music ..." - Ingenuity

and madness? Malcolm Miller, Music & Vision, London UK December 24, 2005

60 Composers in this year's **Pacific Rim Mix** include:

- Nicholas Baldwin
- Marc Barreca
- Lembit Beecher
- John Biggs
- Betty Breath
- Darren Buhr
- Brigid Burke
- Rosalinda Carlson
- Sharon Cheslow
- Lut Yun (Lucinda) Chiu
- Foster Clark
- Jared Commerer
- Cindy Cox
- Michael Dawson
- A.L. Dentel
- Aaron Drake
- Alex Eddington
- Jessica Gardiner
- Kara Gibbs
- David Hahn
- Yuko Hamura
- Jason Heald
- Sungji Hong
- Jeffrey Hunkin
- Celeste Hutchins
- David Evan Jones
- Yasushi Kamata
- Koji Kawai
- Donald Kepple
- Anton Killin
- Nicole Kim
- Tuan Hung Le
- Cheryl Leonard
- James Mason
- Beryl Matete
- Deeann Mathews
- Dylan Mattingly
- Polly Moller
- Julia Norton
- Rodney Oakes
- Robert Parker
- Maggi Payne
- Peggy Polias
- Carlos Rafael Rivera
- Stephen C Ruppenthal
- Simon Munro Rycroft
- Margaret Schedel
- Jacky Schreiber
- Alex Shapiro
- Frank Sprague
- Phillip Stearns
- Sarah Taylor
- Kubilay Uner
- John Villec
- Robert Voisey
- Shane Watters
- Katrina Wreede
- Hajime Yabe
- Carolyn Yarnell
- and Ivan Zavada

The concert program can be found at the following link:

www.voxnovus.com/60x60/2006_Pacific_Rim_Concert_Program.htm

"60x60 is a one hour listening experience containing 60 works, each 60 seconds or less. Most likely you have never heard music like this before, or at the very least you haven't heard in a format like this: 60 works varying in style and aesthetic from today's composers living all around the world. You will love at least one piece. You will probably hate one piece. But whether you love or hate what you are listening to, within 60 seconds you will be listening to something different." - Robert Voisey

Robert Voisey is a composer and impresario of new works; he seeks innovative and creative approaches to promote the music of today's composers. Voisey is the Artistic Director of the 60x60 project, the Composer's Voice concert series, Vice-President of Programs for the Living Music Foundation and Founder and Director of Vox Novus. 60x60 Project - California Premier of the 60x60 Pacific Rim Mix

Thursday Night Special @ Mills College 8pm. Ensemble Room, Mills College
5000 Mac Arthur Boulevard Oakland, California < a

[href="http://www.voxnovus.com/60x60.htm">www.voxnovus.com/60x60.htm](http://www.voxnovus.com/60x60.htm)
www.mills.edu/maps/campus_map.pdf

Robert Voisey
RobVoisey@VoxNovus.com
Artistic Director of the 60x60 project
Vice-President of Programs, Living Music Foundation
Founder of Vox Novus
www.VoxNovus.com

VoxNovus mailing list
[:VoxNovus@voxnovus.com](mailto:VoxNovus@voxnovus.com)
seven.pairlist.net/mailman/listinfo/voxnovus

Live internet broadcasts are available. Go to this URL:
www.wobc.org

There is a web site with information about FOLDOVER
www.timara.oberlin.edu); it includes playlists and information on how to find recordings of the music.

FOLDOVER is organized by - **Tom Lopez**
Oberlin Conservatory of Music, Oberlin, Ohio 44074 USA

"60x60 showcases a wealth of brief, contemporary compositions ... It's like a Whitman's sampler of the contemporary new music scene.
- Sound Sampler **Greg Haymes** Times Union February 9, 2006

FOLDOVER is on WOBC 91.5 FM in Oberlin, Ohio (just outside of Cleveland).

Live internet broadcasts are available. Go to this URL:

www.wobc.org

There is a web site with information about FOLDOVER
www.timara.oberlin.edu

Robert Voisey
RobVoisey@VoxNovus.com

Artistic Director of the 60x60 project
Vice-President of Programs, Living Music Foundation
Founder of Vox Novus
www.VoxNovus.com

COME LISTEN TO 60X60, a circle of sound, a slice of the scene, one hour of new music.

"60x60 features 60 back to back pieces that are 60 seconds long, each by a different modern composer...it's like channel-surfing through experimental music!" -Village Voice

"Andy Warhol gave us 15 minutes to bask in glory, but Rob Voisey has cut to the chase; state your case in 60 seconds or less." -Noah Creshevsky

"Not since John Cage's "Indeterminacy" has the flow of time from one minute to the next been so significant." -Doug Cohen

"[Vox Novus offers] the presentation of serious works by established and emerging composers. Those voices should be heard, and can even be reheard on the Vox Novus website (www.voxnovus.com). -New Music Connoisseur

Updated information will be posted at: www.voxnovus.com/60x60/Concerts.htm

Vox Novus

=====

The 60x60 project is designed for flexibility for growing and expanding. One of the missions is to perform as many works possible.

This year we are doing something new. We are picking the participants for our regional selection of the 60x60 project before the main selection. This year we received a tremendous number of submissions from the **Midwest and immediate central regions of the United States**. We have endeavored to produce a **regional concert** for this region in the past and this year we will be able to accomplish this goal.

Following are the participants in the **American Heartland** who have been included in the concert:

- Greg Allen,
- Timothy Flood,
- Mike McFerron,
- J. Anthony Allen,
- Ryan Garber,
- David McIntre,

- Christopher Bailey,
- Stacey Barellos,
- J.C. Batzner,
- Robert Berg ,
- Michael Berkowski,
- Kari Besharse,
- Timothy Brace,
- Pui-Shan Cheung,
- Greg Chmura,
- Daniel Clem,
- John Consiglio,
- Zachary Crockett,
- Lucio Cuellar,
- Matthew Davidson,
- John Dribus,
- Ivan Elezovic,
- Travis Ellrott,
- Andrew Estel,
- Doug Geers,
- John Gibson,
- Jacob Gotlib,
- Jason Gresl,
- Mike Hallenbeck,
- James Hegarty,
- Norbert Herber,
- David Heuser,
- Dorothy Hindman,
- Gregory Hoepfner,
- Craig Hultgren,
- Lynn Job,
- Kanniks Kannikeswaran,
- Noah Keesecker,
- Gary Knudson,
- Sabin Levi,
- Stan Link,
- Tom Lopez,
- Don Malone,
- Michael John Mollo,
- Laurie Lee Moses,
- Michael Murphy,
- Curt Nordgaard,
- Richard O'Donnell,
- Sean O'Neill,
- Samuel Pluta,
- Steve Ricks,
- James Romig,
- Phillip Schroeder,
- Mozhgan Shahidi,
- Adam Sovkoplas,
- Thomas Sutter,
- Michael Taylor,
- Fred Tompkins,
- Mike Vernusky and
- Joseph Vogel

Click the following link for the concert program: [Concert Program Midwest.htm](#)

(Selections for the **International 60x60** coming soon)

VoxNovus mailing list:

VoxNovus@voxnovus.com

seven.pairlist.net/mailman/listinfo/voxnovus

Robert Voisey

RobVoisey@VoxNovus.com

www.VoxNovus.com

12.

LETTER FROM MOZART

by Michael Colgrass

2006 marks the 250th birthday of Wolfgang Amadeus Mozart. Pulitzer Prize winning composer, Michael Colgrass' orchestral homage to the great master, LETTER FROM MOZART is a light, colorful piece, popular with audiences, and a unique and entertaining contribution to the repertoire, based on a fictional letter to the composer from Wolfgang himself.

Mozart's letter, complete program notes, and selected reviews are below. For perusal scores, recordings, and more information about Michael Colgrass and LETTER FROM MOZART, please visit www.brhoadsandassociates.com or www.michaelcolgrass.com.

LETTER FROM MOZART

Dear Michael:

I would like to be your inspiration for a piece of music. I have been watching the development of music since my time and am especially interested to see how an idea of mine would come out when filtered through the mind of a twentieth-century composer. Let me give you a typical Austrian-type folk melody (I'll think up an original one), and you apply to it techniques of contemporary music in any way you like.

Now, you may wonder why I chose you for this task. First, I know I'm your favorite composer and that counts a great deal with me. Second, you are a percussionist, and one of my secret dreams has always been to write something for percussion, but in my day it wasn't dignified. But perhaps my primary reason for choosing you is that your name would have been Migele Colagrossi, had you been born in Italy like your father. I loved Italy more than any other country.

Getting back to this new piece, may I suggest that it be a work of light quality, not superficial, Mozartian! Many artists today seem to feel their work must express the age they live in, and cite war, corruption and crime as reason for creating bitter and angry work. My God, if only you could have experienced some of the miseries of the age I lived in, disease, oppression, poverty! And corruption! Life wasn't all bad, of course, and there was much beauty in my age, but so there is in yours, and why not try to capture that spirit, too?

One last word: don't quote any of my existing music, just use this melody I send you (Goodness, I've written so many pieces I hope I didn't use this tune and forget having done so!).

Good luck to you, and I hope you have fun with it.

Your friend,

Mozart

PROGRAM NOTES

As the music begins, the "Mozart" tune is played on a piano or a toy piano. The contemporary techniques that are applied to it in the course of the work are many and varied, but the attentive listener will hear older, familiar ones too, as the composer meditates and muses on his subject and sometimes transforms it beyond recognition.

From time to time, small groups of musicians play music of their own in separate ensembles that are independent of the others. At a particularly complex moment just before the work comes to an end, there are six separate groups. The score is organized so that two conductors lead all the players through their parts.

PRESS

"The work is as fanciful as the title, which refers to a fictional letter the composer claims to have received from the Viennese master, exhorting Colgrass to write a work using a Mozart-like theme. Musically, Colgrass creates a kaleidoscope effect by embedding a straightforward eight-bar theme on a constantly shifting aural background. The theme passes from piano to viola to woodwind, but never in its entirety, and always mocked by the orchestra with frigid sustained chords in the strings, or the virulent sound of an ompah band, or a sudden explosion of accordion.

"The effect is like watching a Federico Fellini movie set in a freak carnival, faces leering in and out of focus in the camera, the feral sound of a calliope and human screeches penetrating your ears. Colgrass deliberately creates an unstable listening experience... A delightful contemporary work."

Willa J. Conrad, Toledo Blade

Bill Rhoads & Associates
60 Depot Street
Verona, NJ 07044

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13.



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RON FEIN

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Join internationally acclaimed composer, and Pioneertown area resident, Ron Fein, for the first stop on the West Coast Tour, of his sound installation works for 20 boomboxes!

These concerts will benefit Dreams for Kids, through a sub-committee of the Basin Wide Foundation. Your donation will admit you to the event.

For more information contact Max Thomas at 760.369.YOGA
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15.

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16.



...and others

17.



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NEW MILLENNIUM CONCERT SERIES- SPRING 2006



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Background music is "Phonistic Numerals" (Second Movement) by Dwight Winenger (BMI) © 1997
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MIDI download is [FREE](#), but please [inform the composer](#).
[StrQu2_1.MID](#) was orchestrated by Dwight Winenger (BMI) on Trax for Yamaha CBX-T3
synthesizer.

Thanx for visiting!

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Los Angeles Office
Tel: 310-441-1400
Fax: 310-441-1404

September 19, 2008

On behalf of the Daniel Pearl Foundation, we [invite](#) your participation in the 7th Annual Daniel Pearl World Music Days. We believe you would be an ideal candidate to join in our mission of promoting unity, tolerance and cross-cultural understanding through music. Participation in [World Music Days](#) involves **no financial consideration**.

New [Honorary Committee](#) member Alison Krauss, Herbie Hancock, Itzhak Perlman, REM, Elton John and more welcome your involvement as we continue the international legacy of journalist-musician [Daniel Pearl](#) - using the universal language of music to transcend intolerance and inspire unity. Since its inception, more than 2,000 performances in 75 countries have been dedicated and with your help we hope to extend this outreach even further. Participating musicians make a simple [dedication](#) from the stage, or in the printed program in the theme of "Harmony for Humanity."

World Music Days happens every year October 1-31 so we would particularly like to include any or all of your October performances. Your participation in World Music Days will help unite audiences around the world by transforming your stage into an instrument of peace and shared humanity.

Background

Danny was murdered in 2002, shortly after 9/11, by extremists in Pakistan; he was the *Wall St. Journal* South Asia Bureau Chief and an accomplished musician (classical, bluegrass fiddle, mandolin and jazz violin) who used his music to spread friendship across cultural divides. World Music Days commemorates his October 10 birthday in a united stand against the culture of violence.

We genuinely appreciate your taking the time to consider our request. We sincerely hope you will help us ring the world with sanity and humanity by registering an upcoming performance for the 7th Annual Daniel Pearl World Music Days. We look forward to hearing from you.

Sincerely,

Judea and Ruth Pearl
Daniel Pearl Foundation
Contact: Paul Karlsen
Paul@danielpearl.org
(310) 441-1400
www.danielpearl.org
www.danielpearlmusicdays.org



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Liana Alexandra Invitation to Daniel Pearl World Music Days

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Dear Liana,

[Drafts \(12\)](#)

We hope this letter finds you well. We looked further at your myspace page and would like to formally invite you to participate this year in the 7th Annual Daniel Pearl World Music Days. We have included the text of the message below as well as an attachment of the formal invitation to participate from Ruth and Judea Pearl. As this is solely an awareness raising program, there is no financial obligation to participate.

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Best Regards,

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de.miller@neu.edu

Doina Rotaru

nicoemanuel

Paul Karlsen
Operations and Programs Manager
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"Music must serve a purpose, it must be part of something larger than itself, a part of humanity." - Pablo Casals

September 19, 2008

Dr. Liana Alexandra

Bucharest, Romania

Dear Liana,

On behalf of the Daniel Pearl Foundation, we invite your participation in the 7th Annual Daniel Pearl World Music Days. We believe that you would be an ideal candidate to join in our mission of promoting unity, tolerance and cross-cultural understanding through music.

New Honorary Committee member Alison Krauss, Herbie Hancock, Itzhak Perlman, REM, Elton John and more welcome your involvement as we continue the international legacy of journalist-musician Daniel Pearl- using the universal language of music to transcend intolerance and inspire unity. Since its inception, more than 2,000 performances in 75 countries have been dedicated and with your help we hope to extend this outreach even further.

World Music Days happens every year October 1-31 so we would particularly like to include any or all of the October performances you may have. For any events that fall outside the official October window, we would be honored to include as Tribute events. Your

participation in World Music Days will help unite audiences around the world by transforming your stage into an instrument of peace and shared humanity.

Participation in World Music Days is simple and involves **no financial consideration**:

- 1.** Respond with the time and location of concert(s) you would like to dedicate.
- 2.** Read a dedication from the stage, or printed program, in the theme of "Harmony for Humanity." (see sample dedications).

Background

Danny was murdered in 2002, shortly after 9/11, by extremists in Pakistan; he was the Wall St. Journal South Asia Bureau Chief and an accomplished musician (classical, bluegrass fiddle, mandolin and jazz violin) who used his music to spread friendship across cultural divides. World Music Days commemorates his October 10 birthday in a united stand against the culture of violence.

We genuinely appreciate your taking the time to consider our request. We sincerely hope you will help us ring the world with sanity and humanity by registering an upcoming performance for the 7th Annual Daniel Pearl World Music Days. We look forward to hearing from you.

Sincerely,

Judea and Ruth Pearl

Daniel Pearl Foundation

Contact: Paul Karlsen

Paul@danielpearl.org

(310) 441-1400

www.danielpearl.org

www.danielpearlmusicdays.org

"Together with a diverse group of Honorary Committee artists, we celebrate and support the Foundation's mission of using the power of music to promote cross-cultural understanding and remind people of all cultures and religions that we share a common humanity." - R.E.M.



World Music Days Invitation.pdf

70K [View as HTML](#) [Download](#)

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Liana Alexandra Dear Paul Karlse Sep 26 (12 days ago)

Paul Karlse [show details](#) Sep 27 (12 days ago) | [Reply](#) |

Dear Liana,

Thank you for your email. We are honored with your participation this year in the 7th Annual Daniel Pearl World

Hi! We have registered the event under your username "lianaalexandra" that you registered with last year and attached the poster to this event on the listing.

We look forward to hearing more about this event. If there are any photos or audio from the event you would like to send us after the event, we would love to see them.

United we can make a difference.

Paul Karlsen

Daniel Pearl Foundation

paul@danielpearl.org

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Dear Liana,

Spons

[All Mail](#)

We just wanted to let you know that we performed your Melody at the United Nations in New York City a few days ago. It was a fantastic performance and you would have been very happy with the response from the audiences.

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[Spam \(701\)](#)

Unfortunately there was no program. We had twenty five minutes to perform during the festivities for the Pope Benedict XVI (he was not in attendance). The performance took place in the Dam Hammarskjold Auditorium with a very nice Steinway Grand, which had the United Nations seal carved on the side.

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Serban Nichifor

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Larry Bell	Pop Set
Sonia Megias Lopez	Tango No. 2
Felix Yanov-Yanovsky	Dialogue
Liana Alexandra	Melody
Ned Rorem	Nocturne

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[Baroque »](#)
[Classical Concert](#)

Hope you are well,

[About t](#)

Allan

Basso Moderno Duo
Allan Von Schenkel
Kristen Williams
bassomoderno@gmail.com
www.solobass.org

UNIVERSITATEA NAȚIONALĂ DE MUZICĂ DIN BUCUREȘTI

SALA "CHOPIN"

Marti 13 Noiembrie 2001, ora 18:30

NUOVA MUSICA CONSONANTE

Ediția a IV-a

Coordonarea artistică: **LIANA ALEXANDRA și ȘERBAN NICHIFOR**

CONFLUENȚE ROMÂNNO-BELGIENE

ȘERBAN NICHIFOR

- "CONCEPTOFONIA" pentru violoncel și pian

LIANA ALEXANDRA

- "CINCI SECVENTE" pentru violoncel și pian

NICOLAE COMAN

- "CANTO" pentru violoncel și pian

Interpretează Duo-ul "INTERMEDIA"

- Șerban Nichifor – violoncel
- Liana Alexandra – pian

BOUDEWIJN BUCKINX

- "PRIN <VIOLA>, ÎNTELEGEM VIOLA" pentru violă solo (p.a.)

JACQUES LEDUC

- "LAMENTO" op.70 pentru violă solo (p.a.)

RAOUL DE SMET

- "CONSIDÉRATIONS SUR UNE MÉLODIE DE MR.P.BENOIT, FLAMAND" pentru violă solo (p.a.)

Interpretează Mălina Dinu, Monica Sîncea și Tamara Dica - studente la Clasa de Violă a Prof.univ. Valeriu Pitulac

RAOUL DE SMET

- "BRIBES D'AVATAR" pentru violă și violoncel (p.a.);
- "AVATAR 7" pentru trio de coarde (p.a.)

ADRIAN MOCIULSCHI

- "CVARTET DE COARDE" (p.a.)

Interpretează Petre Dan Alexandru (vioară), Alida Boboc (vioară), Adrian Nica (violă) și Adrian Ciuplea (violoncel) – studenți la Clasa de Muzică de Cameră a Conf. Dr. Șerban Nichifor

UNIVERSITATEA NAȚIONALĂ DE MUZICĂ DIN BUCUREȘTI

SALA "CHOPIN"

Marti 13 Noiembrie 2001, ora 18:30

NUOVA MUSICA CONSONANTE

Ediția a IV-a

Coordonarea artistică: LIANA ALEXANDRA și ȘERBAN NICHIFOR

CONFLUENȚE ROMÂNNO-BELGIENE

ȘERBAN NICHIFOR - "CONCEPTOFONIA" pentru violoncel și pian

LIANA ALEXANDRA - "CINCI SECVENȚE" pentru violoncel și pian

NICOLAE COMAN - "CANTO" pentru violoncel și pian

Interpretează Duo-ul "INTERMEDIA"

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- Liana Alexandra – pian

BOUDEWIJN BUCKINX - "PRIN <VIOLA>, ÎNTELEGEM VIOLA" pentru violă solo (p.a.)

JACQUES LEDUC - "LAMENTO" op.70 pentru violă solo (p.a.)

RAOUL DE SMET - "CONSIDÉRATIONS SUR UNE MÉLODIE DE MR.P.BENOIT,FLAMAND" pentru violă solo (p.a.)

Interpretează Mălina Dinu, Monica Sîncea și Tamara Dica - studente la Clasa de Violă a Prof.univ. Valeriu Pitulac

RAOUL DE SMET - "BRIBES D'AVATAR" pentru violă și violoncel (p.a.);
- "AVATAR 7" pentru trio de coarde (p.a.)

ADRIAN MOCIULSCHI - "CVARTET DE COARDE" (p.a.)

Interpretează Petre Dan Alexandru (vioară), Alida Boboc (vioară), Adrian Nica (violă) și Adrian Ciuplea (violoncel) – studenți la Clasa de Muzică de Cameră a Conf. Dr. Șerban Nichifor

which created them for its own purposes.

How we do talk about music

An interesting sidebar of the language-music relationship is the use of onomatopoeia or nonsense words in talking about music. Listen closely to musicians in rehearsal once and it's interesting what they do when trying to communicate about the music they're working on. They'll say something like: "you know that one little 'beedley-beedly' bit? What about if we took a bit longer there – and then sort "unnf" on the next downbeat?" This sort of allusive, half-speech, half-singing, or other imitation of musical sound while appearing almost unintelligible as written text, is actually marvelously communicative and very efficient speech. I think that it is quite illuminating, really. When forced to communicate about music in a situation of real importance – like rehearsing a piece – people use a verbal system wholly unlike grammatical written language. It's also interesting the amount of gesturing and body movement that take place in these situations – things that actually do communicate the dynamic. I think it really speaks to the fact that language is an inapt tool for dealing with music. This odd sort of pidgin that musicians speak to one another is really about as close as words can come to being useful in the matter.

The problem is, of course, that we live in a world entirely established to operate on the basis of writing. Other than speech, it is our principal means of communicating and is the primary means of remembering and retaining the thoughts and events of our world. To be engaged in music, an activity that is almost entirely off the table when it comes to writing effectively, has its good and bad results. On the one hand, written language keeps music in a curious ghetto in relation to the rest of the arts and to culture in general. Any musician, I'm sure, has had the experience of talking to other artists, writers, or to just generally cultured people to realize that these otherwise competent people knew absolutely nothing about music. Music is a mysterious black box for most non-musicians. Without that universal flashlight – language – to probe and illuminate it, it remains almost an unknowable magic event wholly outside their imagination.

The positive side of this is that

music has a privileged place in the world. Like the shamans in the village, musicians, if they are not scorned, are met with a certain respect that comes from doing something which is powerful and yet beyond the reach of names and words. This dual-reality seems an unavoidable state, unsusceptible to education or explanation because the means of education and explanation is writing, and as we have found, writing is of no use. Music and the world music describes is destined to be as inaccessible to our writing mind as colors in the infrared or ultra violet spectrums are to our visual mind.

That language is a failure in the matter of music, in the end, does not trouble me – I actually find it rather liberating. Reviews don't need to concern you, (unless positive of course, in which case the exception proves the rule) analyses can be safely disregarded and program notes safely skimmed. As a point of fact, the almost universally silly things that are written about music would, if this failure was unacknowledged, be enough to induce real despair. On the other hand, if the complementary inabilities of music and language are embraced as not merely an unfortunate reality but as a finely-tuned mental ecosystem, then, this odd state of affairs is as comforting as the miraculously perfect combination of oxygen and nitrogen which keeps the corpuscles happily coursing through our brains and the atmosphere clinging to the planet.

Guggenheim Prize-winning composer Greg D'Alessio teaches at Cleveland State University. He was recently in Tallahassee, FL for the performance of his Trio for Flute, Cello, and Piano at The Florida State University's New Music Festival.

CD RELEASE

Living Artist Recordings announces the release of *Semantems*, Volume 10 of Living Artist Recordings. *Semantems* features works by Jeremy Beck, Carson Cooman, Dorothy Hindman, Edwin C. Robertson, and Erich Stem. Discs can be purchased online from Amazon.com, CDmusic, and Living Music Foundation.

News Briefs



The Composers Concordance is continuing a winter wonderland of new works in its second seasonal concert, Wednesday, February 26, 2003, 8PM at Washington Square United Methodist Church, 135 West 4th Street, NYC. Three composers, Martin Bresnick, Frank Oteri, and Dan Cooper will be present and will be interviewed by actress Linda Past.



The music of **Jeffrey Hoover** of Illinois Central College has received several premieres lately. *Latin Steps*, for violin and piano, was performed by Rachel Barton and Matthew Hagle on the Illinois Central College Subscription Series on November 8. The same day, GéNIA gave the premiere of *My City* for piano, tape, and videopainting on the Arts and Ideas series at Lewis University in Chicago. On November 10, the London-based group presented *My City* at the ICC Performing Arts Center in East Peoria, IL.

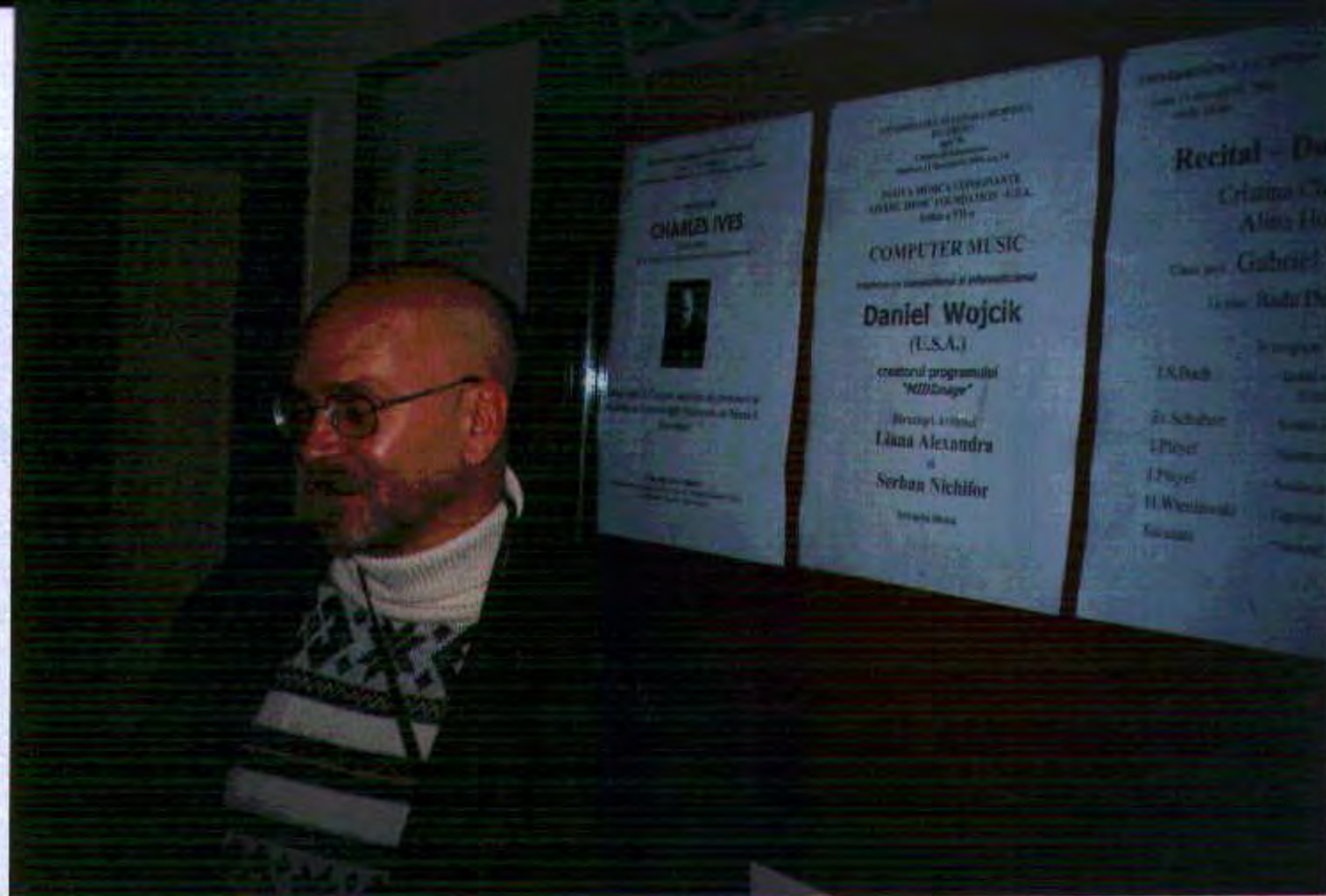


Living Music announces joint venture with Nuova Musica Consonante: Living Music has joined forces with Nuova Musica Consonante in Romania to jointly create a series of concerts and conferences. Through the efforts of Liana Alexandra and Serbon Nichifor, Living Music will be linked with the prestigious Nuova Musica Consonante series in Romania to promote the works of Living Music members.



Composer's Voice Concerts: Vox Novus and the Living Music Foundation joined forces on October 20, 2002 to present their third Composer's Voice Concert at A.R.T. in New York, NY. The event featured Sonata for Flute, by Liana Alexandria; *Tremblings*, by Dorothy Hindman; *Conversations for Flute and Piano*, by Michael Kinney; *Fishing Through the Open Door*, by Charles Norman Mason; *Rendezvous with*















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Event: "Homage to the American Pioneers"	Dates: Tuesday, October 5, 2004* *Date is prior to Music Day
Website: http://romania-online.net/whoswho/AlexandraLiana.htm	Venue: Philharmonic "George Enescu"-Bucharest
Open to: General Public	Style:
Organization: Nuova Musica Consonante	Info: lianaalexandra@pcnet.ro
Performers: Susan McClellan (USA), Liana Alexandra (Romania), Sirban Nichifor (Romania)	













Liana Alexandra

Classical / Americana / Electronica



"LIANA ALEXANDRA: SYMPHONIES"

Romania

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Liana Alexandra: General Info

Member Since	2/9/2008
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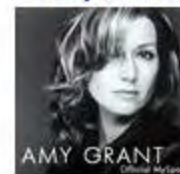
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it is a pleasure to discover your music thank you! Mark Feldman

(Delete)

Viva Trio



02/18/2008 07:27 AM

Very nice to meet you, Liana Alexandra! cheers from Viva Trio

(Delete)

Catherine Deneuve



02/18/2008 05:54 AM

Hi! Thanks for the add!! Kisses.

(Delete)

Mario Pettenati



02/17/2008 11:54 AM

Ciao Liana. Thank you so much for your friendship. Write really music grandiose.! Mario

Franck Balestracci



02/17/2008 09:57 AM

Hello Liana,
you are the second person of Romania to contact me today,(the first was Serban Nichifor,Beautiful work!)
I like also a lot your compositions ! Great creation !
All the Best
Franck

(Delete)

ISRAEL FOREVER



02/17/2008 06:06 AM

(Delete)

Andrea Zonn



02/15/2008 05:30 AM

Liana,

What a beautiful listen. Thanks so much for inviting me into your space.

All good things to you,
AZ

(Delete)

Allison Zopel



02/11/2008 12:54 AM

Hi Liana :)
Thank you so much for your
friendship and connection. :)
Your music is just beautiful,
and I am so happy to meet
you now! :)
With much love from here. <3
Allison ^j^

(Delete)



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4"

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Nichifor: General Info

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Serban Nichifor

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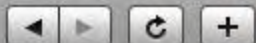
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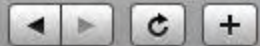


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Shawn Mitchell
 armydrummer.com


04/02/2008 04:00 AM

Wonderful music - thanks for sharing! Thanks, too, for the friend request. I wish you all the best from Virginia Beach.<br style="display:none"/> - Shawn

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Vivian Ashton


04/01/2008 08:00 PM

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MASONIC TEMPLE


04/01/2008 06:20 AM

Fantastic music!

Welcome to our Renaissance Revolution Serban Nichifor :-)

[\(Delete\)](#)
Sarah


03/27/2008 05:43 PM

Thank you for the add. I'm impressed with your work. Thank you for sharing your gift with us!
Sarah



Christoph Theinert



Franck Balestracci



Catherine Deneuve



Hello Serban,

Very nice to meet you!
Congratulations on your artistic successes.

Best wishes from all 3 of us,
Viva Trio

(Delete)

02/17/2008 02:52 AM

thank you so much! appreciate your attention, and wish you great success with your interesting work.

sincerely, chris

(Delete)

02/17/2008 01:38 AM

Thanks Serban for contacting me and for your nice comment,
Happy to discover your space and your great musical work !
All the best from Franck
Franck

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02/17/2008 12:23 AM

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