





LE ROUGE ET LE NOIR BALLET IN THREE ACTS

> Mihaela Stanciu, soprano Romeo Cornelius, countertenor Chorus and Orchestra of Romanian National Opera Răsvan Cernat

LIVIA TEODORESCU-CIOCĂNEA Le rouge et le noir

□ Prologue –	5:44
Act One	9:30
Scene I: A Small Town called Verrières	
2 Soldiers' March	1:38
Scene II: A Father and a Son	
The Quarrel	1:57
Scene III: The Church	
4 The Church	5:55
Act Two	26:35
Scene I: The Mayor's House	
	5:37
The Mayor's House (Passacaglia)	6:32
Scene II: Vergy	
☑ Vergy – Love Duet	8:19
Scene III: Besançon	
The Seminary at Besançon	6:07
Act Three	23:42
Scene I: The High Aristocracy in Paris	
The Ball	5:11
Seduction	3:18
□ Alone	3:09
Scene II: The Game of Letters	
☑ Korasoff	1:44
□ Passion Tango	3:17
Scene III: The Revenge	
☐ The Scandal	1:30
The Letter	0:46
同 The Bells – Carillon	4:47

Epilogue	10:05
☐ The Prison—	3:03
The Judgement	0:58
Last Meeting	2:51
20 The Execution—	1:40
The Death of Madame de Rênal	1:33

Mihaela Stanciu, soprano
Romeo Cornelius, countertenor
And Chorus (male voices) and Orchestra of Romanian National Opera Luminița Elefteriu, concert-master

Vasile Corjos, assistant choral conductor

Răsvan Cernat, conductor

FIRST RECORDING

TT 75:38

LIVIA TEODORESCU-CIOCĂNEA: A BIOGRAPHICAL OUTLINE

by Joel Crotty

Livia Teodorescu-Ciocănea was born in Galați, a town in eastern Romania, on 4 February 1959. She studied piano at the Music and Arts College in Galați between 1965 and 1977, where one of her piano teachers was Charlotte Marcovici, who had studied in Vienna in the 1940s. Teodorescu-Ciocănea entered the Ciprian Porumbescu Conservatoire (now the National University of Music) in Bucharest in 1977 and graduated in 1981 with a Bachelor's degree in Composition. Her teachers there included Myriam Marbe for composition, Ștefan Niculescu for form and analysis, and Ioana Minei and Ana Pitiş for piano. In 1985 she also attended the piano master-classes given in the 'Bartók Seminar' in Szombathely, in Hungary, by Zoltán Kocsis and Imre Rohmann.

She turned to Ph.D. studies after the 1989 Romanian revolution, when the system changed and allowed more people to enrol in higher-degree work. She was admitted to a Ph.D. candidature in musicology at the National University of Music in Bucharest in 1996, studying with the composer Anatol Vieru and, later, Octavian Nemescu. In 1998 and 1999 she obtained a Grant for Excellence from the Romanian government, which allowed her to transfer her Ph.D. studies to the University of Huddersfield in the UK for two consecutive years. There she undertook the composition part of her doctorate, studying with Margaret Lucy Wilkins. The result was a doctorate in both musicology and composition. In 1995 she was appointed assistant professor at the National University of Music in Bucharest, teaching form, analysis and orchestration. In 1997 she became a lecturer, and between 2004 and 2015 she worked as an Associate Professor in composition, form and analysis. In 2015 she was appointed Professor of Composition at the same institution, and in

2017 she was appointed as an Adjunct Associate Professor (Research) at the Sir Zelman Cowen School of Music, Monash University in Melbourne.

Teodorescu-Ciocănea has been a member of the Union of Composers and Musicologists in Romania since 1987, and her music has been performed in the USA, Australia, Hong Kong, Indonesia, Japan and across Europe and, of course, by leading orchestras in Romania, among them the George Enescu Philharmonic, National Radio and Chamber Radio Orchestras and the Orchestra of Bucharest National Opera. In 2008 she won an Australian Federal Government grant, the Endeavour Award Postdoctoral Research Fellowship, which was undertaken at Monash University.

Teodorescu-Ciocănea has been awarded a variety of prestigious prizes for her work as a composer, including that of the Union of Composers and Musicologists in Romania in 2001, 2003, 2006, 2009 and 2016. In 2008 she was awarded the 'George Enescu' Romanian Academy Award for *Romulus and Remus* (a trio for two violins and piano), and, in the same year, the National Order 'Cultural Merit' (Knight Grade) was bestowed upon her by the Romanian Presidency.

Her sources of inspiration include folklore and religious music, songs and traditional classical and theatrical forms, as well as multilayered spectralism.¹ She follows in the footsteps of other Romanian composers, such as Horaţiu Rădulescu and Ştefan Niculescu, who both explored the spectral approach to composition. Accordingly, she has written pieces with these characteristics for contemporary-music festivals; on the other hand, she has also written music with post-Romantic or Impressionist features. Her interest in timbre and spectralism is allied to a strong sense of structure. Indeed, she delineates form and structure through a technique she calls 'hypertimbralism', which achieves timbral drama by transforming interconnected instrumental layers of varying density: each layer can be brought to the foreground or sent to the background. This new poetic is to be found in its most obvious expression in her concertos: *Déesses de l'Air* (2012) for solo flute and flute orchestra (commissioned and played by Pierre Yves-Artaud and the Orchestre de Flûtes Français, premiered in Paris in 2012), *Rite*

¹ 'Spectral music,' which focuses on the acoustic properties of timbre, was developed at IRCAM in Paris in the 1970s and 1980s, but it also has a long history among Romanian composers, with its origins in Romanian folk instruments.

for Enchanting the Air (1999, premiered by Pierre-Yves Artaud with the University of Huddersfield Orchestra conducted by Barrie Webb in 2000 and in Romania in 2002 with the National Radio Orchestra conducted by Alan Tongue) and *D'Amore* (1997), an oboe concerto performed in 2000 by Eugen Glăvan with the George Enescu Philharmonic conducted by Cristian Mandeal.

Her symphonic works aim for monumentality in drama, form and orchestration. Scored for full-size orchestra and organ, her *Archimedes Symphony* (2011, rev. 2017) is a 40-minute-long epic, in four continuous sections. In 2015 she completed a three-act opera *The Lady with the Dog* after Chekhov, commissioned by the Romanian Composers' and Musicologists' Union. This major work is scored for six soloists, chorus and full orchestra. Her recent vocal-symphonic work, *Poppy Fields* (2018), is an oratorio for mezzo-soprano, tenor and baritone soloists, chorus and orchestra, dedicated to the memory of those who fell in the First World War. The scenario proposes a framework for reflection on historical moments in the Great War in Europe and Romania.

Although mindful of the traditions of choral composition, Teodorescu-Ciocănea brings a spectral dimension also to her writing for chorus. Her approach results in powerful contrasts of density and dynamics of the choral fabric: from hieratic monodic lines to densely chromatised sound blocks presented isorhythmically, polyphonically or heterophonically. One can hear these stylistic features in such works as *Oratio Sanctae Brigittae* (2002) for *a cappella* SATB choir; *Prunc luminos* ('Luminous Child') (2005), with lyrics by Vasile Voiculescu, for *a cappella* SATB choir; *Vecernia* ('Vespers') (2015), for baritone solo and *a cappella* SATB choir and *Prayer of Queen Marie for the Dead* (2019) for mezzo-soprano solo, violin solo, organ and SATB choir. All these works have been performed over the years by the Choir of the Astra Chamber Music Society in Melbourne, conducted by John McCaughey in various concerts as world or Australian premieres or on tours in Italy and Romania. *Oratio Sanctae Brigittae* and *Prunc luminos* were given their first performances by the George Enescu Philharmonic Choir, conducted by Iosif Ion Prunner.

Livia Teodorescu-Ciocănea has written numerous works for solo piano, duet or piano duo. Much of her most recent piano music has been inspired by her collaboration with the Australian pianist Tamara Smolyar, dating back to 2001. Since then, Smolyar has commissioned and premiered a number of her piano works in Melbourne and at other venues around the world such as: *Endeavour Bells* (2008), *Calypso* (2013), *Enceladus* (2016), *Briseis* (2016), *Aphrodite* (2018), *Berenice* (2019) and *Viva Beethoven* (2020).² In 2017, Teodorescu-Ciocănea composed a two-piano piece entitled *Magna Mater – Cybele*, premiered by the composer and Tamara Smolyar at the Athenaeum in Bucharest the same year. In 2019 *Magna Mater – Cybele* was selected and performed during the World Music Days Festival organised by the International Society of Contemporary Music in the Tallinn Philharmonic hall, Estonia.

Her chamber-music output has focused on various trio combinations, the most recent being *Namagiri* (2018) for horn, violin and piano, *Moebius Loop* (2019) for flute, clarinet and piano and *Entanglement* (2019) for horn, trombone and viola.

Songs form a substantial part of her œuvre. Among her most often performed songs are Autumn Gospels, setting lyrics by Nichita Stănescu (2002), Chanson d'automne (2004), settings of Paul Verlaine, and S'amor non è (2007), which sets Petrarch's Sonnet No. 132.

As a concert pianist she has performed many classical and modern works of the solo and duo repertoire and has accompanied numerous vocal and instrumental recitals. She has played solo recitals (Beethoven, Chopin, Debussy, Liszt, Schubert, etc.) in Romania, Italy, France, and concertos with Romanian orchestras. She gave the Romanian premiere of two major works of Messiaen: *Visions de l'Amen* for two pianos (with Luminița Berariu) and the piano-solo part of the *Turangalîla* Symphony with the George Enescu Philharmonic in Bucharest conducted by Alain Pâris. Apart from her activity as a soloist or chamber-music pianist, she worked for the Bucharest National Opera as accompanist and vocal coach between 1985-2001.

² This collaboration featured on an album released by Toccata Classics in 2019, with *Endeavour Bells* and *Calypso* joined by *Nocturniana: Fantasy for Two Pianos on Chopin's* Nocturne, Op. 27, No. 2 (2013), the Sonatina for solo piano (1985), *Sonatina buffa: Homage to Charlie Chaplin* for piano duet (1986) and the two-piano arrangement of the Piano Concerto No. 2, *Lebenskraft* (2013), on TOCC 0448.

As a musicologist, she has published three books: Musical Timbre - Composition Strategies (Editura Muzicală, Bucharest, 2004); Treatise of Musical Forms and Analysis (Editura Muzicală, 2005, and Grafoart, Bucharest, 2014); Streams of Thought in the Music of the 20th and 21st Centuries (Editura Muzicală, 2015).

Joel Crotty is a musicologist affiliated to the Sir Zelman Cowen School of Music at Monash University in Melbourne.

INTRODUCING LE ROUGE ET LE NOIR

by Livia Teodorescu-Ciocănea

Back in 1999, I received a commission from the Romanian National Opera to write an original ballet based on a novel, a powerful and romantic one – they had chosen Stendhal's *Le rouge et le noir*. Then, as today, choreographers tend to use existing music for their ballets rather than commission original scores, but on this occasion Răsvan Cernat, the General Manager of the Bucharest opera house, asked for something new. It was a risky undertaking from many points of view, challenging everybody involved: the public, the musicians, the dancers, the critics – a novel and not a fairy tale (the most successful recipe), a modern ballet and not a traditional one, a female composer of contemporary music and not a well-established classical name. This combination of factors was not found very often in Romania at the beginning of the 21st century.

I wrote the action and the music between May 1999 and February 2000, in Huddersfield and in Bucharest, and the premiere took place on 28 May 2000. The choreographer, Alexa Mezincescu, who had been a superb prima ballerina in her youth and directed most of the ballet-company repertoire, managed perfectly to

combine a classical approach with modern gestures, to a most dramatic and powerful effect. The result was neither a Neo-Classical ballet nor contemporary dance but, like the music itself, more like a collision between the two. The stage design by Viorica Petrovici and costumes by Adriana Grand completed the presentation in the same manner. The prima ballerina Corina Dumitrescu (Mme de Rênal), Răzvan Mazilu (Julien) and first soloist Monica Petrică (Mathilde) performed in the premiere, followed by the principal dancers Bianca Fota (Mme de Rênal) and Virgil Ciocoiu (Julien) in the years after.

Lyric theatre in opera and ballet had always emphasised a sense of beauty and splendour which corresponds in a very basic way to the emotional expectations of the audience. I didn't want to turn away from that kind of beauty and especially from the catharsis of an effective drama in favour of novelty. The question was how to create drama and climatic accumulation within a plastic, harmonic framework. I put together opposites: flux and solid, dreamy and dynamic, softness and roughness, clarity and obscure. I developed melodies and rhythms within spectral sonorities (harmonies based on the harmonic spectrum), or I used sonic mass and ultra-chromatic sonorities to achieve a sense of paroxysm - neo-lyricism versus neo-dramaticism, if you like. I incorporated references to Gounod, Prokofiev, Bizet, Shostakovich and Enescu, as well as to Saariaho and Gubaidulina, captured within cloudy textures. Nevertheless, I made sure that rhythm provided the energetic potential for dance, and the melodies float within spectral harmonies. The drama is sustained by the perpetual increase of tension towards climaxes, or, by contrast, by gradually losing energy - pulsation and momentum as opposed to stasis. After all, the range of symbols in the novel is very wide: from military Napoleonian coat (The Red) versus ecclesiastical robes (The Black), or simply love and death.

In this particular work, I followed the demands of ballet music that required, along with the timbral alchemy, a strong connection to the main roots of the western classical tradition, infused, in this case, with a flavour of eastern music.

The full score lasts some 94 minutes. For this recording I decided to withdraw a few numbers that seemed to me redundant or transitional.

Libretto

Birth of an archetype: a man, a destiny called Julien Sorel. His inner world filled with emotions, aspirations and influences from other people's destiny. Love and death, life and death, light and darkness...

1 Prologue

Scene I: A Small Town called Verrières

Girls and soldiers are flirting and dancing. Their dance is interrupted by the appearance of the Mayor and his wife, Mme de Rênal. Villagers and seminarists are walking along the public promenade, together with the Mayor's family. The garrison's soldiers appear, marching in their red military coats.

2 Soldiers' March

Scene II: A Father and a Son

3 The Quarrel

Julien's mother died when he was a child. He is hated by his father and brothers. They are simple timber workers. They become aggressive towards Julien, because he is reading about Napoleon instead of working hard alongside them. Julien's secret aim is to become a priest or, following Napoleon's example, to have a successful military career. Suddenly, M. de Rênal, the Mayor himself, appears. He asks Julien to become his children's private teacher. Julien spots Mme de Rênal walking with an umbrella and watches her, fascinated. After M. de Rênal leaves, Sorel and his other sons beat Julien cruelly through envy and wickedness.

Scene III: The Church

4 The Church

Hurt and humiliated, he leaves the house and goes to the church before sunrise. He finds a piece of newspaper reporting the execution of a young man called Jorel... He is shocked by the resemblance of the name to his own. At the same time, because of

shadows, he seems to see blood on the floor. He feels frightened and hopeless. But a divine ray touches him and makes him feel confident of his future.

Act Two

Scene I: The Mayor's House

5 The Meeting

Julien reaches the Mayor's house holding his Bible, the only treasure he has. Mme de Rênal is impressed by his innocence and beauty. She is very happy to have Julien as the private teacher for her dear children. Julien dares to kiss her hand. An unknown feeling is troubling her heart. She rejoices and realises that she is falling in love.

6 The Mayor's House

M. de Rênal is very proud of his acquisition. He introduces Julien to Verrières society. Julien impresses everybody, including the children, reciting by heart, in Latin, passages from the New Testament.

Scene II: Vergy

7 Vergy – Love Duet

The Rênal family goes to the country for the summer, where they have a beautiful house with an orchard. The magical atmosphere induces Mme de Rênal and Julien to fall in love. The clock strikes two at night. Seduced by Mme de Rênal's charm, Julien struggles with his vanity. Fearing humiliation by the rich, he decides that he must defeat them, including Mme de Rênal. But, in the end, overcome by his own emotions, he falls madly in love with her. Élise, the chamber maid, discovers them.

Mme de Rênal feels guilty for having committed adultery. Stanislav, her little child, is ill and she blames herself for his condition: she believes it is a punishment from God for her sin. Julien assures Mme de Rênal of his love and devotion and is ready to bear all the guilt. M. de Rênal receives an anonymous letter – supposedly written by Valenod, the Mayor's enemy – which denounces the affair between Mme de Rênal and Julien. Julien must leave Verrières. He is sent to the theological Seminary at Besançon. Mme de Rênal is devastated.



Bianca Fota (Mme de Rênal) and Virgil Ciocoiu (Julien Sorel)

Scene III: Besançon

8 The Seminary at Besançon

Julien lives in simplicity and religious meditation. He discovers the hypocrisy of the seminarists and the priests. He meets Father Pirard, who becomes his mentor and protector. But because of the machinations of the abbot, Frilair, both Julien and Pirard have to leave Besançon. Julien, recommended by Father Pirard, becomes secretary to the Marquis de la Mole in Paris.



Photograph: Constantin Dumitru Acheaua

Răzvan Mazilu (Julien Sorel) and Cătălin Opaschi (Father Pirard)

Act Three

Scene I: The High Aristocracy in Paris

9 The Ball

A ball of the Palace of the Retzes. Mathilde, the daughter of the Marquis de la Mole, is the queen of the ball. Bored by uninteresting counts and marquises, she feels attracted to Julien. Very intelligent and cultivated, Mathilde dreams of heroism and romantic passions, to be like her idols, Marguerite de Valois and Boniface de la Mole. By loving a person such as Julien, poor but gifted, she will defy society.



Monica Petrică (Mathilde), Cătălin Caracaș (Valenod) and ensemble

10 Seduction

Mathilde attracts Julien in a game of seduction. They become lovers, but soon afterwards she realises her social superiority and leaves him.

11 Alone

Julien suffers the humiliation of abandonment. The memory of his mother overwhelms him. He feels lonely and miserable.



Monica Petrică (Mathilde) and Virgil Ciocoiu (Julien Sorel)

Scene II: The Game of Letters

12 Korasoff

Korasoff, an exiled Russian prince, sympathetic to Julien's sorrow, teaches him how to regain the heart of Mathilde. He counsels him to pretend to be in love with somebody else – for example, the widowed Mme Maréchal de Fervaques. Korasoff gives him 52 already written love letters to be sent, one by one, to his new lover.

13 Passion Tango

Julien is playing the 'lover' with Mme Maréchal de Fervaques in a very demonstrative manner. The scene is watched by Mathilde, who becomes furious and realises that Julien is the man she wants and loves. She writes a letter to her father telling him that she intends to marry Julien and that, moreover, she is pregnant.

Scene III: The Revenge

14 The Scandal

The Marquis de la Mole is extremely angry and refuses such a proposition. However, Mathilde is inflexible and determined to marry Julien. Finally, the Marquis consents and finds a solution to fit the terrible situation: he gives Julien another name, a noble title, money and properties, and sends him to Strasbourg to join the army as a lieutenant. In this way, Julien will be worthy of his daughter.

Julien's vanity is fully satisfied. His dreams come true: he is a lieutenant and he is respected. He thinks only of glory and his career.

15 The Letter

When, finally, they decide on the day of the wedding, a letter signed by Mme de Rênal denounces Julien as a seducer and a gold-digger.

16 The Bells - Carillon

Julien decides to take revenge. He returns to Verrières and shoots Mme de Rênal in church, during Mass. He is arrested.

Epilogue

17 The Prison

Julien meditates on his entire life; he feels defeated and wants to die. Mathilde begs him to make a final appeal.

18 The Judgement

The jury, which includes Valenod, finds him guilty.



Bianca Fota (Mme de Rênal) and Virgil Ciocoiu (Julien Sorel)

19 Last Meeting

Mme de Rênal, who was only wounded, comes to forgive him. They love each other more than ever. Julien realises that the only thing in his life which really counted was his love for Mme de Rênal.

20 The Execution

He is beheaded. As Marguerite de Valois did with her lover Boniface de la Mole, Mathilde takes Julien's head to be buried.

Although she has promised Julien not to commit suicide and to bring up his child, Mme de Rênal cannot survive the death of her lover and she dies of a broken heart.

The Romanian soprano **Mihaela Stanciu** enjoys a high reputation both nationally and internationally. Her career has embraced most of the leading roles of the main opera repertoire, including Mimi in *La bohème*, Violetta in *La Traviata*, Zerlina in *Don Giovanni*, Gilda in *Rigoletto*, Adina in *L'elisir d'amore*, Susanna in *Le nozze di Figaro*, Micaëla in *Carmen*, Oscar in *Un ballo in maschera*, as well as many others.

She graduated from the National University of Music in Bucharest and has been a soloist of the Bucharest National Opera since 1994. Her performances abroad include Pamina and First Lady in *The Magic Flute* in the United Kingdom; Nannetta in *Falstaff* in Italy, Hungary and Germany; Frasquita in *Carmen* in Japan; Leila in *Les pêcheurs de perles* in Germany; Lucia in *Lucia di Lammermoor* in France. At home she has worked with the Braşov Opera, the Romanian National Opera in Timişoara, the Romanian National Opera in Iaşi, the Nae Leonard Musical Theatre in Galati, the Oleg Danovski Opera and Ballet Theatre



Photograph: Paul Buciuta

Galați, the Oleg Danovski Opera and Ballet Theatre in Constanța, and with the George Enescu Philharmonic in Bucharest, the National Radio Orchestra and other orchestras.

Her vocal-symphonic repertoire includes works by Bach, Beethoven, Brahms, Fauré, Handel, Haydn, Mahler, Mendelssohn, Mozart, Orff, Poulenc, Rachmaninov, Rossini, Schubert, Schumann, Tippett and Vivaldi. In 1997 she won first prize at the Budapest International Canto Competition for her Nannetta in *Falstaff*, and in 1993 she was a laureate of the Belvedere International Canto Competition.

The countertenor Romeo Cornelius was born in 1979. in Baia Mare, Romania. He studied at the National University of Music in Bucharest with Silvia Voinea and graduated from the Academy of Music in Cluj Napoca. In 2001-4 he studied with Fusako Kondo at the Conservatoire National de la Région de Paris. He entered the Nouveau Centre national d'insertion professionnelle des artistes lyriques (CNIPAL) de Marseille, where he studied with Yvonne Minton in 2000-1. He has participated in many concerts and festivals as a soloist, performing with important orchestras under the baton of such prominent conductors as Răsvan Cernat, Sergiu Comissiona, Dorin Frandes, Cristian Mandeal and Cornel Trăilescu. În 1996 he gave the premiere in Flemish - of the cantata Vita, Vital, Vital, Vitalis for countertenor and string orchestra by Janpieter Biecsmann. At age eighteen, he made his debut at the Romanian National Opera singing Siebel in Gounod's Faust and becoming the youngest lyric soloist in the history of the institution. In the same



theatre he sang Orlovsky in Johann Strauss' *Die Fledermaus* and the Swan in Orff's *Carmina Burana*. His international performances include Handel operas: Tolomeo in *Giulio Cesare* at the Opera of Monte Carlo (2002), the title roles in *Tamerlano* at the Odeon Theater in Vienna (2002) and in *Orlando* in the Théâtre Gyptis in Marseilles (2003) and Idelberto in *Lotario* in Basel and Halle (2005). In 2007 he sang Arsace in Leonardo Vinci's opera *Artaserse* with Musikwerkstadt Wien. He has appeared on several television shows with Eve Ruggieri and Annick Massis. He has been awarded several national and international prizes.

Răsvan Cernat was born into a family with a musical tradition. After graduating in conducting and then composing from the Bucharest National Music University, he completed his training with Franco Ferrara in Venice and with Sergiu Celibidache in Paris and Bologna.

He was Head of the Chamber Music Chair in the George Enescu Music College in Bucharest (1967–83) and after 1990 entered the academic world by teaching orchestral technique and conducting at the Bucharest and the Iaşi National Music Universities. Between 1981 and 1986 he was the Romanian correspondent for the *International Music Guide*. He received a Ph.D. in Musicology from the George Enescu National University of Arts in 2010.

Appointed principal conductor of the Brasov Philharmonic Orchestra (1983–91), he also toured abroad extensively as guest conductor. From 1991 to 1995 he was principal conductor



of the Iaşi National Opera House and in 1995 was given the double duties of conductor and Artistic Director of the Bucharest Romanian National Opera, becoming its General Manager and principal conductor two years later. Under his baton, Romania's leading opera house received international recognition, touring in Belgium, Denmark, France, Germany, Greece, Holland, Italy, Japan, Russia, Spain, sometimes with famous guest singers. As General Manager of the Bucharest Opera, Räsvan Cernat refreshed the repertoire and hosted world premieres, including the ballet *Le rouge et le noir* by Livia Teodorescu-Ciocănea. In 2003 he moved to Constanța as General Director and First Conductor of the Black Sea Philharmonic Orchestra, subsequently as General Director and First Conductor of the Oleg Danovski National Opera and Ballet Theatre. From 2010 to 2014 he was First Conductor of the Maria Bieşu National Opera and Ballet Theatre in Chişinău, Moldavia.

Răsvan Cernat has conducted over 1,500 symphonic, opera and ballet performances, his repertoire encompassing over 400 classic and contemporary works. A composer himself, he has

written symphonic, chamber, vocal and stage music and scores for seven feature films, twice receiving, in 1984 and 1987, the Filmmakers' Union Prize for the best music. From 1997 to 2001, he served the Ministry of Culture as President of the National Music Board.

For his accomplishments he has been awarded many distinctions, among them the Ionel Perlea Conducting Prize, the Oedipe Musical Foundation Prize and the '14 July' cultural medal of France. In recognition of an outstanding career, he was made an Officer of the order 'Star of Romania'. Vice-President of the Romanian Jockey Club, he is also member of the Romanian Filmmakers' Union, the Romanian Interpreters' Union and the European Cultural Society in Venice.

Livia Teodorescu-Ciocănea on Toccata Classics



TOCC 0448

⁴ The grand work at Toccata Classics powers on, and one has to praise both pianists here for the strength and power of their vision, and also for their technical security; throughout, one feels in the safest of hands. This well-recorded disc was a more than a pleasant surprise. These are strong performances of music by a composer of the highest integrity.

—Colin Clarke, Fanfare



Recorded on 11-15 June 2000 in the studios of the Romanian Radio Broadcasting

Corporation, Bucharest Engineer: Alexandru Pârlea

Producer: Romanian Radio Broadcasting Corporation

Sound restoration: Florentina Herghelegiu and Erika Nemescu

Remastering: Adaq Khan





Booklet texts: Joel Crotty and Livia Teodorescu-Ciocănea

Cover photos: Andra Aron (Livia Teodorescu-Ciocănea) and Constantin Dumitru Acheaua (Corina Dumitrescu as Mme de Rênal and Răzvan Mazilu as Julien Sorel)

Cover design: David M. Baker (david@notneverknow.com)

Typesetting and lay-out: Kerrypress, St Albans

Executive Producer: Martin Anderson

Toccata Classics CDs are available in the shops and can also be ordered from our distributors around the world, a list of whom can be found at www.toccataclassics.com. If we have no representation in your country, please contact:

Toccata Classics, 16 Dalkeith Court, Vincent Street, London SW1P 4HH, UK

Tel: +44/0 207 821 5020 E-mail: info@toccataclassics.com

