



Livia TEODORESCU-CIOCĂNEA

ORCHESTRAL MUSIC

MYSTERIUM TREMENDUM – CANTATA

RITE FOR ENCHANTING THE AIR

ARCHIMEDES SYMPHONY



FIRST RECORDINGS

Pierre-Yves Artaud, flutes

Antonela Barnat, mezzo-soprano

Romanian Radio National Orchestra

Radio Romania Chamber Orchestra

Valentin Doni

Cristian Oroșanu

Alan Tongue

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 for piano. She took additional piano tuition privately from Ana Pitiș. In 1985 she also attended the piano master-classes given by Zoltán Kocsis and Imre Rohmann in the 'Bartók Seminar' in Szombathely, Hungary.

Teodorescu-Ciocănea has been a member of the Union of Romanian Composers and Musicologists since 1987. 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 music (musicology) at the National University of Music in Bucharest in 1996, studying with the composer Anatol Vieru and, later, with Octavian Nemescu. In 1998 and 1999 she obtained a Grant for Excellence from the Romanian government, which allowed her to study for her Ph.D. in collaboration with the University of Huddersfield in the UK for two consecutive years. There she undertook the composition part of her doctorate, studying with the composer Margaret Lucy Wilkins. 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

at the same institution, where she now teaches composition, form, style and analysis. In addition to her academic activity at the National University of Music, she was an Adjunct Associate Professor (Research) at the Sir Zelman Cowen School of Music, at Monash University in Melbourne, between 2017 and 2021, and is currently an Affiliate Professor. In 2022 she was elected a member of the European Academy of Sciences and Arts, which is based in Salzburg. For a brief period, in 2021, she undertook the position of artistic director of the Bucharest National Opera.

Her music has been performed in the USA, Australia, Hong Kong, Indonesia, Japan and across Europe, and, of course, by leading orchestras in Romania, including the George Enescu Philharmonic, Romanian Radio National and Chamber 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.

She has been awarded a variety of prestigious prizes for her work as a composer, including that of the Union of Romanian Composers and Musicologists in 2001 (for the ballet *Le rouge et le noir*), 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 Romanian composers such as Horațiu Rădulescu and Ștefan 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

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.

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: *Déeses 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 for Enchanting the Air* (1998, premiered by Artaud with the University of Huddersfield Orchestra conducted by Barrie Webb in 2000, and in Romania in 2002 with the Romanian Radio National 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.

The full-length theatrical work *Le rouge et le noir* (a three-act ballet based on Stendhal) was commissioned and produced by Romanian National Opera in Bucharest in 2000, and remained an important part of the repertoire for the next eight years. The ballet 'gained favour with the general audience via a modernism rooted in the classical style' (*Grove Music Online*). It requires a full orchestra, male choir and two opera singers (countertenor and soprano). A recording produced by the Romanian Radio Broadcasting Company in June 2000 was released by Toccata Classics in 2021.² The work was performed by soprano Mihaela Stanciu, countertenor Romeo Cornelius and the Chorus and Orchestra of Romanian National Opera conducted by Răsvan Cernat.

Her symphonic works aim for monumentality in drama, form and orchestration. Scored for full-size orchestra and organ, her *Archimedes Symphony* (2006–11, rev. 2017) is a 36-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 Union of Romanian Composers and Musicologists. In 2021 she revised and augmented the opera with a fourth act. The world premiere took place on 7 May 2022 in a concert version at the Bucharest National Opera conducted by Vlad Conta. This major work is scored for nine soloists, a quartet of female voices, chorus and full orchestra. Her 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

² *Le rouge et le noir*, Toccata Classics TOCC 0595.

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 also brings a spectral dimension to her writing for chorus. Her approach results in powerful contrasts of density and dynamics in 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 the *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. The *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* and *Briseis* (both 2016), *Aphrodite* (2018), *Berenice* (2019) and *Viva Beethoven* (2020).³ 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 in the same year. In 2019 *Magna Mater – Cybele* was selected and performed during the

³ 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.

'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 frequently 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 (with Beethoven, Chopin, Debussy, Liszt and Schubert among the composers featured) in Romania, Italy and France, and concertos with several Romanian orchestras. She gave the Romanian premiere of two major works by Messiaen: *Visions de l'Amen* for two pianos (with Luminița Berariu) and the piano-solo part of the *Turangalila* Symphony with the George Enescu Philharmonic in Bucharest conducted by Alain Pâris. In 2011 she performed her Second Piano Concerto, *Lebenskraft*, with the George Enescu Philharmonic conducted by Paul Nadler. Apart from her activity as a soloist and chamber-music pianist, she worked for the Bucharest National Opera as accompanist and vocal coach between 1985 and 2001. She is currently an artist with Price Attractions, an agency based in the USA.

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) and *Streams of Thought in the Music of the 20th and 21st Centuries* (Editura Muzicală, 2015).

Joel Crotty is a musicologist affiliated to the Melbourne Conservatorium of Music, The University of Melbourne.

THE MUSIC ON THIS ALBUM

by Livia Teodorescu-Ciocănea

This album, the third of my music released by Toccata Classics, contains three of my major orchestral works, encompassing a period from 1998 to 2016 and approaching three musical genres: symphony, concerto and cantata. Although written at different times, they have in common my preoccupation with orchestral timbre, either for a more classical approach, as in the *Archimedes Symphony*, or in an exploratory, modern direction, as in the Concerto for Flute(s) *Rite for Enchanting the Air* and the cantata *Mysterium tremendum*.

Generally, I tried to achieve lyricism and drama not only through melodic, rhythmic and harmonic textures but also using timbre as a powerful expressive element. The Concerto for Flute(s) is conceived entirely as a continuous transformation of timbre. The melismatic or abrupt melodic enfolding of the soloist is superimposed on the diffuse or dense orchestral surfaces based on a harmony that mirrors the overtones of several fundamental tones. Apart from the opening motif, in the solo part there is no other thematic, recurring and developed motivic element, but only a continuous flow differentiated by registers and timbre. The orchestra functions not as an accompaniment but as a mega-timbre that allows the soloist to stand out. This concerto is timbre-generated music, achieved by manipulating the individual timbre of the soloist and the collective timbre of the orchestra.

Conversely, the *Archimedes Symphony* is based on expositions and thematic developments, with the unleashing of orchestral forces following the illustrious symphonic tradition of Beethoven, Bruckner or Mahler. Nevertheless, with an enhanced harmonic density and freedom of form and textures, I tried to obtain, through timbre, extreme contrasts between powerful sonorities that would expose to the maximum the natural resonance of the orchestra and transparent and hieratic heterophonic textures. This symphony also attempts to achieve an aesthetic fusion

between western symphonic tradition and a lament-like melody of eastern origin, in the spirit of a Romanian ‘*doina*’¹ (as in the fourth part of the symphony).

The cantata *Mysterium tremendum* attempts to combine the ethos of Orthodox religion with that of Catholicism. The vocal melody is sovereign and leads the entire dramatic development. The voice alternates between an angelic timbre and a dramatic, operatic one. The orchestra creates an enveloping environment for the quiet moments of religious elevation (as in I. ‘The Hymn of the Cherubim’ [9] and IV. ‘Recordare’ [12]) and participates energetically and tensely in the paroxysmal sections. The thematic motifs are meaningful and enriched by timbral combinations. There is a balance between the traditional treatment of the orchestra and the use of extended instrumental techniques for special timbral effects (harmonic or pressure trills for strings, Aeolian sounds, *bisbigliando* or air only for winds and brass).

Archimedes Symphony (2006–11, rev. 2017)

I wrote the *Archimedes Symphony* between 2006 and 2011, and it received its world premiere on 27 May 2011 at the Mihail Jora Concert Hall of the Romanian Radio Broadcasting Company in Bucharest, performed by the Romanian Radio National Orchestra conducted by Valentin Doni during the ‘International Week of New Music’ festival. In 2017 a revised version was performed by the George Enescu Philharmonic Orchestra at the Romanian Atheneum. This album features a live recording of the first version from 2011.

Scored for large orchestra and organ, the *Archimedes Symphony* aims at monumentality in drama, form and orchestration. It is composed of four linked parts with programmatic titles: I. ‘The Assault on Syracuse’; II. ‘Noli tangere circulos meos’ (‘Do not touch my circles’); III. ‘The Burning Mirrors of Archimedes’; and IV. ‘Elegy at the Tomb of Archimedes – The Sphere and the Cylinder’.

The movements of the symphony are played continuously (*attacca*) and are connected by the same sound placed in the high register, always in the piccolo, namely B6 (sounding pitch), suggesting, for the work as a whole, the outline of a circle. The

¹ ‘Doina’ is a Romanian folksong, usually in the form of a lament.

four movements function as the sides of a square inscribed inside this imaginary circle, alluding to the quadrature of the circle studied by Archimedes. The ‘contour sound’, B6, of the circle is the intersection point between the circle and the sides of the square.

The first movement, ‘The Assault on Syracuse’ [1], suggests the violence of the battles during the siege of Syracuse by the Roman Republic in 213–12 BC,² through increased orchestral density and rhythmic pulsation that gradually diminishes, melting into a single sound, the B6 sounding pitch of the piccolo (the circular ‘contour sound’ of the symphony). There are three sections in the first part that constitute rising and falling waves of energy. The first section develops a descending motif to paroxysmic sonorities and energetic rhythmic pulsation, alternating with descending long notes, resulting in a dense chromatic texture. The organ appears at the end of the first section with the same descending chromatic long notes building complex chords. The second section introduces a rhythmic ostinato in the strings (*col legno battuto*) suggesting the noise of arms and an ascending gesture in the brass section. It builds up again to a climactic moment, followed by a loss of energy. The third section resumes the rhythmic ostinato in the strings (*col legno battuto*) with more ascending gestures, gathering energy for another climax. From this last climactic moment begins a process of slow *diminuendo* with gradually loosening orchestral density up to the single B6 (piccolo, sounding pitch), which is meant to connect the first part with the second. A few bars before the end of the first movement there is a chorale-like moment in the upper register of the flutes and oboe which will appear in varied versions at the end of all the other movements.

The second movement, ‘Noli tangere circulos meos’, *Adagio*, $\downarrow = 54$ [2], enters the timeless world of mathematical thinking and suggests the moment when, according to Plutarch’s *Parallel Lives*, Archimedes is killed by a Roman soldier while focused on a geometrical problem, uttering the famous words ‘*Noli tangere circulos meos*’ (‘Do not touch my circles’). This part consists of three sections. In the first section

² In 214 BC, during the Second Punic War (218–201 BC), many of the cities in the province of Sicily aligned themselves with Carthage and rose against Roman rule. Archimedes (c. 287–c. 212 BC), a native of Syracuse, devised a number of war machines which helped in the defence of the city against the siege raised by the Roman proconsul Marcus Claudius Marcellus.

I imagined a kind of suspension of time by means of long notes and a large, very slow melody in the strings and winds, enveloped by a murmur in the harps and celeste, suggesting Archimedes' total concentration on the problem of geometry, deep in the purest world of thought. The melody continues and becomes more present and slightly more dynamic, with a kind of regular pulse from the chords of the harps. A melismatic interlude prepares the continuation of the melody in a varied orchestration. The second section, *Più mosso*, illustrates the encounter with the Roman soldier, who doesn't recognise Archimedes, and, despite the order of the Emperor Marcellus that he should be captured alive, kills him. This section is short and dramatic, with Bartók *pizzicati* in the cello and double bass combined with the timpani to suggest the blows of the sword. The next section, 'Tempo primo', resumes the melody but in a varied version, combined with the unceasing hits of the cello, double bass and timpani on a C sharp ostinato, as a funeral procession. Then the ostinato disappears, and the melody returns as in the first section, this time with a pulsation of regular chords in the harps. Towards the end, tubular bells and the glockenspiel enter, combined with the ascending chords of the harps. The instruments gradually disappear up to a choral structure in the winds, melting to the final B6 (the sounding pitch of the piccolo).

The third movement, 'The burning mirrors of Archimedes', *Moderato* ($\text{J} = 100$) [3], set in three contrasting sections, gives the idea of the sun's rays captured by huge mirrors that would have set fire to the Roman ships from a distance. This image is realised through a quasi-heterophonic fugue which begins with three piccolos in the high register playing a minimalistic theme, composed around the B6 pitch, the 'contour sound'. I chose the high register of the piccolo for the piercing effect, suggesting the laser-like concentration of light. This part also requires four tam-tams to be placed at a distance from one another to help create the effect of the flames. Unlike a genuine polyphonic fugue, which normally presents imitations of the theme at various intervals (generally at ascending or descending fifths or fourths), the theme is imitated at the same pitch or at octaves, resulting in a displaced superimposition of the same material in a heterophonic texture. It gradually accumulates orchestral layers with a few entrances of the theme on other pitches, creating increasing density and tension. The accumulated

energy turns into a mad ‘dance of flames’ (second section), realised by a powerful rhythmic theme in unison played by strings, brass and low winds (bass clarinet in B flat, bassoons and contrabassoon) and overlapped flashes of figurations in the winds, organ and synthesiser. After a transitional passage and a chorale assigned to trumpets and horns (more like a royal announcement), the ‘dance of flames’ and the fugue are resumed ‘in the mirror’ (third section), that is, in a retrograde version, with retrograde pitches and rhythms. Restarting from the culmination of intensity, the fugue gradually loses density and the instruments disappear one after another up to the highest single piccolo that remains on the B6 (the ‘contour sound’). Over this high pedal sound, the other wind instruments (piccolos, flute, oboes) resume the recurrent chorale in a varied version. In the final bar of this part, the four tam-tams play together extremely softly, leaving the vibrations to disappear freely over the single lasting B6 sound of the piccolo.

The fourth and final part, ‘Elegy at the Tomb of Archimedes – The Sphere and the Cylinder’, *Mesto*, $\downarrow = 58$ [4], evokes not only the feeling of sadness for the tragic death of Archimedes but also celebrates his passing into universality and greatness. It has an elegiac but also apotheotic character. The title of this movement is inspired by the legend that Archimedes requested that a sphere and a cylinder be carved in stone on his tomb. It is known that Archimedes studied the area and the volume of a sphere contained in a cylinder.³ With the help of this information, Cicero found the tomb of Archimedes in Syracuse in 75 BC, which was later neglected and forgotten, and remains so, up to the present day.⁴

This final part starts in a lugubrious atmosphere, with a low theme in the cellos and double basses, surrounded by tremolos in the other string instruments and winds. The state of grief is rendered through an undulating, sinuous melody, which

³ Archimedes, *On the Sphere and Cylinder*, c. 225 BC, two volumes.

⁴ ‘Once, while I was superintendent in Syracuse, I brought out from the dust Archimedes, a distinguished citizen of that city. In fact, I searched for his tomb, ignored by the Syracusans, surrounded on all sides and covered with brambles and weeds. The Syracusan denied absolutely that it existed, but I possessed the Senari verses written on his tomb, according to which on top of the tomb of Archimedes a sphere with a cylinder had been placed. But I was examining everything with the eyes ... And shortly after I noticed a small hill not far emerged from the bushes. On it there was the figure of a sphere and a cylinder. And I said immediately to the Syracusans “That’s what I wanted!”’ – Cicero, 75 BC, quoted at <https://www.theitalianacademy.com/portfolio-posts/curious-case-tomb-archimedes/>.

passes from one instrument to another and weaves into a polyphonic fabric. The solo melody of the clarinet in E flat leads to a climax that pre-empts the next section. This second section introduces an organ chorale over the relentless and gloomy theme from the beginning of the first section. Interrupted by a rhythmic and strong passage in the brass and woodwinds, the organ chorale continues with uplifting major and minor chords and a majestic chorale (*Meno mosso*, $\text{J} = 70$), accompanied by the four tam-tams and two incisive string interventions. The brass and, two bars later, the winds, join the chorale organ, leading to an apotheotic moment in which, over the amplified chorale, a Wagnerian-like texture (with a remote reference to the *Tannhäuser* overture) appears in the strings that energises the whole moment. After a sudden *diminuendo*, the third section commences with a reminder of the first part of the symphony, i.e., a rhythmic ostinato in the strings, *col legno batutto*. A melopoeia in the spirit of an eastern lament (in the style of the Romanian 'doina') is assigned to an alto saxophone in E flat, pursued by the clarinet in E flat and oboe. It restores the painful atmosphere from the beginning of the piece, with some outbursts of dramatic accents on the strings. The tremolos of the flutes and harps over the *glissandi* of the strings prepare the effects of 'breath only' in the brass and winds and the final chorale of the winds. The symphony closes the Archimedes circle with its 'contour sound', B6, played by the piccolo, accompanied by the final soft vibrations of the four tam-tams.

Rite for Enchanting the Air – Concerto for Flute(s) and Orchestra (1998)

Rite for Enchanting the Air was written between April and July 1998 in Huddersfield in the UK. It was commissioned by the renowned French flautist Pierre-Yves Artaud and is dedicated to him. He gave the world premiere in Huddersfield on 17 February 2000 with the Huddersfield University Orchestra conducted by Barrie Webb. It is the live recording of the Romanian premiere – which took place during the 'International Week of New Music' on 24 May 2002 in the Mihail Jora Concert Hall with Pierre-Yves Artaud and the Romanian Radio National Orchestra conducted by Alan Tongue – which is featured on this album.

Although I introduced the concept of 'hypertimbralism'⁵ much later, this concerto stands as a suitable example of this aesthetic. It is music generated by timbre in a spectral environment.

The poetic idea of this concerto is to reveal the magic of sound appearing through vibrations in the air. Air is here regarded as a primary element of nature, along with fire, water and earth. The concerto is intended to function like an incantation, such as can be found in pre-Christian cultures. There are many rituals for bringing rain, or the sun, or to make the earth fertile. Like the orthodox rituals which sanctify water for the health of believers, this *Rite* aims metaphorically to sanctify the air we breathe in a quest for spiritual enlightenment. I therefore emphasised the element of breathing one finds in playing the flute – exploiting the sound of air lost while the music is produced. During the piece, the player interchanges different kinds of instruments from the flute family, obtaining a wide range and different timbres, from bass flute to piccolo, with this enriched range of the flute part becoming a 'hypertimbre'⁶ in its own right.

In order to maximise contrast, on several occasions the elements of breathing are transformed into metallic sonorities using anvils, triangle, tubular bells and cymbals. Most of the time the orchestral sonorities are obtained by extended instrumental techniques, allowing elements of noise to combine with normal sounds, thus creating an enriched global timbre.

The Concerto has four movements played continuously (*attacca*), built on several pedals that act as fundamental tones with their superimposed overtones. On the vertical axis, I used, generally, heterophony for the upper register, homophony for the medium register and polyphony for the low register, techniques which I called 'syntactical

⁵ 'Hypertimbralism is the aesthetic resulting from the creative use of hypertimbres evolving in time and providing musical meaningfulness by means of hyperlinks. Unlike prior timbre-based aesthetics, Hypertimbralism seeks referentiality and intertextuality, as in a hypertext': Livia Teodorescu-Ciocănea, *Poetics of Hypertimbralism in Music*, Conference at the European Academy of Sciences and Arts, Colloquium Art Meets Science and Science Meets Art, 19 November 2021, Zoom Colloquium.

⁶ 'Hypertimbre is defined as a "chimeric" composite timbre with an excessive amount of distorted timbres involved': Livia Teodorescu-Ciocănea, *Poetics of Hypertimbralism in Music*, loc. cit.

multi-layered spectralism.⁷ The player changes from alto flute in G, assigned to the first movement, to flute and piccolo in the second movement, then again to flute and piccolo in the third movement, and to bass flute in the fourth movement.

The range of the soloist's melodic line is very wide, encompassing the ambitus of the flute family (from piccolo to bass flute, excepting only the contrabass flute), appropriate for contrasts and drama of registers. There is an underlying continuous flux, but separate gestures can still be distinguished. Often, the changing of the fundamentals is not abrupt. Some of the new overtones are delayed, and there are moments of overlapping. The shape of the whole piece is an arch. From the point of view of timbre, it starts and finishes with breathy sonorities. The unfolding of the fundamentals is as follows: B flat, E, C sharp, D, C sharp, A, B flat, C natural, E and C natural. Changing the fundamentals creates a modulation-like effect in an extended spectral frame.

The first movement [5] begins with very soft and atmospheric orchestral music consisting of 'air only' effects in the brass and selected winds (flutes and clarinets), and superimposed harmonics in the cellos, with some divisions being required to play on the tailpiece. It is meant to suggest the magic of the appearance of sound from the vibrations in the air. I later called this kind of sonority 'nanomusic', made up of 'ghostly' sounds, close to the lower limit of audibility in terms of intensity and between sound and noise: murmurs, whispers, air vibrations and so on. The double bass plays the first pedal on the fundamental sound of B flat. I reserved the winds with double reeds, such as oboes and bassoons which could hardly produce 'air only', for later, to participate in the accumulation of orchestral tension.

The soloist enters with a mysterious melodic line in the low register of the alto flute in G, continuing with a free, intimate confession, in the timbral space between air vibration and sound. I indicated three levels of 'airy sound emission': only air (breath only), a large amount of air with approximate pitch, and a small amount of air with clear pitch. The entire first part is an exploitation of this subtle area between air and sound through different means of transformation, until the complete conquest of the sound

⁷ Teodorescu-Ciocănea, 'Timbre versus spectralism', *Contemporary Music Review*, Vol. 22 (2003), Nos. 1–2, pp. 87–104, DOI: 10.1080/0749446032000134751.

is produced by the solo instrument and the orchestra. In the first section of this part, the solo part meanders, with microtones, *glissandi* and harmonic trills (*bisbigliando*), accompanied by a diffuse and airy sound environment over the initial B flat pedal, which moves towards an E pedal. The change of the pedal sound of the contrabass to C sharp marks the beginning of the orchestral accumulations through ‘concrete’ chords in the winds, in a first phase until the cadenza. Towards the end of the cadenza, the strings initiate the second wave of accumulations, from gleaming iridescence in the high register to a dense chromatic and polyphonic ‘forest’, which, together with the strong chordal appearances of brass and percussion, lead this orchestral transition to the following part of the concerto without a break.

The second movement, *Mosso agitato* [6], erupts like a wild African dance, with frenetic and irregular rhythms in the tom-toms accompanied by metallic percussion instruments: anvils and triangle, initially, and later cymbal, tubular bells, Javanese gong and crotales. The air/metal duality between the first and second parts is achieved through timbral combinations. At a tempo indication of *Poco meno*, the instruments with double reeds, the oboes and the bassoons, accompanied by the French accordion and metal percussion, are highlighted. The soloist changes the alto flute in G to flute (in C) and participates at this dynamic vortex playing *staccato* and rapid figurations. At the moments of orchestral *tutti*, the soloist changes the instrument to piccolo, dominating the entire orchestra with penetrating high-pitched sounds. The second part ends with microtonal reminiscences on flutes and oboes, while the soloist returns to the flute to make the connection with the next part.

The third movement, *Più mosso* [7], consists of the accumulation and dissipation of two orchestral waves over which the solo flute and piccolo play virtuosic passages. After the first wave of accumulations, descending and fragmentary elements appear, like floating remnants after an explosion. When the second wave of accumulations reaches a paroxysmal moment, a powerful combination between metallic and membranophonic percussion, accordion and piccolo solo in the upper register generates a dramatic transition to the fourth part. At this moment, the maximum contrast of registers is emphasised, equivalent to the zenith and the nadir points of the concerto. This huge

timbral contrast is realised between the extreme high register of the piccolo ending the third part and the bass flute in the lowest register. The entire last part is dedicated to the bass flute.

The fourth movement, *Adagio* [8], $\downarrow = 54$, begins with a sudden drop in intensity and orchestral density after the final climax of the third part, with a murmur of a high-pitched solo violin and a microtonally undulating pedal of the trombone and double basses on the C fundamental sound. The appearance of the ocarina with weird *glissandi*, the celesta, the wind chimes, the horns playing airy sounds and the piccolo from the orchestra playing long notes in the high register, prepare the entrance of the solo bass flute. The timbre of the bass-flute entrance in the lowest register is rich and deep, and its melodic line recalls the opening motif of the concerto. The resonance of the instrument is exploited through multiphonics and *glissandi* on harmonics ('ballage d'harmoniques⁸). The line of the bass flute is accompanied by several instruments with contrasting timbres, such as the harpsichord, the glass chimes, the harp and a texture of *pizzicati* and *glissandi* on the strings. The first section ends with the gradual disappearance of the string instruments and a multiphonic tremolo of the bass flute in the high register. An extensive cadenza follows, using the multiple timbral possibilities of the instrument, including the addition of the voice of the soloist doubling the flute sounds. Towards the end of the cadenza, a pulsation of the bass drum in an extremely low dynamic (*pppp*), accompanied by a tremolo of cymbals and timpani, prepares the return of the orchestra. This last section of the fourth part brings back the air-only effect of the brass and winds over the initial E pedal from the first part of the concerto. The dialogue between the bass flute and the solo violin continues over a wavy surface of harmonic *glissandi* in the strings and Aeolian effects in the brass and winds. The E pedal turns into Bartók *pizzicati* in the cellos and double basses. Simultaneously, the last division of the double basses switches to the low C pedal. After the last entry of the ocarina joining the dialogue with the solo bass flute and the solo violin, the instruments of the orchestra gradually disappear. The solo bass-flute journey ends with the initial motif

⁸ Pierre-Yves Artaud, *Flûtes au présent: traité des techniques contemporaines sur les flûtes traversières à l'usage des compositeurs et des flûtistes*, Éditions Jobert & Éditions musicales transatlantiques, Paris, 1980.

of the concerto, but in an inverted version, followed by a last microtonally undulating low C sound of the instrument.

Mysterium tremendum – cantata for mezzo-soprano and orchestra (2016)

Mysterium tremendum, written in 2016 and scored for mezzo-soprano and orchestra, was premiered on 25 May 2016 during the ‘International Week of New Music’ festival in Bucharest. It was performed by the mezzo-soprano Antonela Barnat and the Radio Romania Chamber Orchestra conducted by Cristian Oroşanu. The title of the work refers to the theological syntagma ‘mysterium tremendum et fascinans’ introduced by the German Lutheran theologian Rudolf Otto (1869–1937), which expresses the duality of religious feeling: believers are both shaken and fascinated in the face of divine mystery. *Mysterium tremendum* combines the feeling of fear when confronted with sacred or heavenly wrath, but also the feeling of fascination, of uplifting the spirit in relation to the perfection and fullness of divine love.

I selected some excerpts from Orthodox and Catholic liturgical texts that illustrate both emotions: a fragment from ‘The Hymn of the Cherubim’ (the Romanian text is from the Heruvic⁹), a fragment from the Gospel of Matthew (a text in English taken from Pope John Paul II’s *Letters to My Brother Priests*¹⁰) and excerpts from the *Dies Irae* (texts in Latin). Apart from the natural different sonorities of the vocal part, the multilingual texts provided a perpetual modulation of ethos which enabled me to think musically in terms of distinctive timbral ethos. For me, the resonance of the texts, mirrored by the timbral soundscapes of the orchestra, suggested the cultural differentiation between the two rites: Orthodox and Catholic. My intention was to compose an ecumenical music, with east and west unified fundamentally via timbre and ethos.

The first movement, ‘The Hymn of the Cherubim’ (‘Heruvic’ in Romanian) [9], illustrates a moment from the Romanian Orthodox liturgy, which is infused with

⁹ The ‘Heruvic Hymn’ (or ‘Hymn of the Cherubim’) is sung at every Holy Liturgy of the year except those on Maundy Thursday and Holy Saturday. It is heard after the reading of the Gospel and is interrupted by the ‘Great Exodus’. The Hymn was added to the Holy Liturgy of St John Chrysostom by order of the Byzantine Emperor Justin II towards the end of the sixth century.

¹⁰ Pope John Paul II, *Letters to My Brother Priests: Complete Collection of Holy Thursday Letters (1979–2005)*, ed. Rev. James Socías, Midwest Theological Forum, Downers Grove, Illinois, 2006, ebook edition, 2017.

Byzantine character. I imagined transparent, fluid and hieratic orchestral textures creating an ethereal and transcendental environment for the voice. The text in Romanian invites the believer to put worldly cares aside and to glorify God, surrounded by invisible cherubim. Ascending melodic vocal outlines, aiming towards the imaginary heavens, induce the feeling of divine fascination. At the close, a solo cello echoes the voice in the same ascending motion and, together with the harp and the flexatone, rises up as the sound disappears.

The second movement, ‘The Gospel of Matthew’ [10], changes the musical character and the cultural reference. The voice switches from the sweetness of the first movement to a dramatic and piercing timbre. It commences with recitative-like sentences and builds up tension towards the core moment which illustrates the most powerful mystery of Christianity, the Eucharist. The orchestra surrounds the voice with strange sonorities, like the gong effect on the low strings of the harp or the piano, *col legno battuto* trembling strings, heterophonic fabric for the winds acting as a canvas for the voice, together with the tremolo of the strings which creates a ‘chorus effect’ by holding the notes of the melody – like a sustaining pedal on a piano.

The third movement, ‘Dies Irae’ [11], is based on the first, second, third and eighth stanzas from the Latin *Dies Irae*. It begins with an orchestral introduction which announces the fearful and implacable character of the Last Judgement. The brass section prevails, along with the percussion. A polyrhythmic texture results from the superimposition of the orchestral groups based on a distorted Gregorian *Dies Irae* theme. Climactic moments alternate with quasi-recitative ones. After the last dynamic ascension reaching a *tutti* climax in *fortissimo*, the verse ‘*Salva me, fons pietatis!*’ is sung in a solo-voice quasi-recitative, followed by a last orchestral gesture, *crescendo*.

The last movement, ‘Recordare’ [12], contains two sections, with texts in Latin, English and Romanian. The first is based on the ninth stanza of *Dies Irae* in Latin, finishing with a verse from the Doxology in English (‘O, God of majesty, nourishing light of the Trinity, join us with the blessed. Amen’). This section restates the tranquillity of the first movement with the devout character of a prayer. The orchestra is limpid and transparent, providing soft, velvet and resonating sonic webs for the vocal inflections.

The second section begins with a contrasting moment originating from the *Dies Irae* polyrhythmic theme. The work ends with the last verse of the 'The Hymn of the Cherubim' (text in Romanian from the Heruvic Hymn), followed by 'Aliluia' in a serene Byzantine character.

Pierre-Yves Artaud, the winner of First Prize for Flute and First Prize for Chamber Music at the Paris Conservatoire, has played all over the world. He has performed with prestigious orchestras under the direction of Pierre Boulez, Jean-Claude Casadesus, Charles Dutoit, Péter Eötvös, Lawrence Foster, Arturo Tamayo and Tsung Yeh. He has been part of Ensemble 2e2m for many years both as soloist and artistic director. In 1965 he founded the Quatuor de Flûtes Arcadie and the Orchestre Français de Flûtes in 1985.

He is Professor of Flute at the Paris Conservatoire National Supérieur de Musique and École Normale de Musique and has compiled several teaching methods and treatises. He has given numerous master-classes in Taiwan, Japan (at the Elisabeth University of Music in Hiroshima and at the Akiyoshidai Festival) and Korea, as well as in Germany (Darmstadt), Italy, Portugal, Spain, the UK and elsewhere, and has contributed to important research on the flute, particularly at IRCAM in Paris, where he led the instrumental research workshop under Pierre Boulez from 1981 to 1985. As a performer, teacher and in the field of research, Pierre-Yves Artaud has played an important part in the development of the art of the flute, not only for the interpretation of classical music but also for the creation of modern music. Composers who have written for him include Gilbert Amy, André Boucourechliev, Franco Donatoni, Brian Ferneyhough, Sofia Gubaidulina, Toshio Hosokawa, Klaus Huber, Betsy Jolas, Michaël Lévinas, Paul Mefano, Emmanuel Nunes, Luis de Pablo and Yoshihisa Taira.

He was awarded the French Medal for Arts and Sciences (1978), the SACEM Grand Prix for the interpretation of French contemporary music (1982), the Prix Charles Cros for a Brian Ferneyhough recording (1983), the Grand Prix de l'Académie du Disque Français (1984),



the Prix Charles Cros (1983, 1985 and 1995) and the Japanese Grand Prix for a recording of Toshio Hosokawa. He was awarded the SACEM prize for pedagogy in 1998 and the degree of Doctor Honoris Causa from Bucharest University in 2000.

<http://pyartaud.com>

The mezzo-soprano **Antonela Barnat** studied piano from the age of six at the Tudor Ciortea High School in Brașov and completed her vocal studies at the National University of Music in Bucharest.

Following her undergraduate studies, she has appeared as a soloist in Bucharest with the Romanian Radio National Orchestra, Radio Romania Chamber Orchestra and the George Enescu Philharmonic, and with the Gheorghe Dima Philharmonic in Brașov. She has also performed with the State Philharmonic Orchestras of Arad, Oradea and Sibiu, and the Philharmonic Orchestras of Iași, Bacău, Oltenia, Craiova and Timișoara. Her repertoire ranges from Bach, Beethoven, Bruckner, Mahler, Mozart, Pergolesi, Verdi and Vivaldi to contemporary composers. The conductors with whom she has performed in symphonic vocal repertoire include Horia Andreescu, David Crescenzi, Leo Hussain, Marek Janowski, Cristian Măcelaru, Cristian Mandeal, Mark Mast, Paul Nadler, Julien Salemkour and Jin Wang.

As an opera singer, she has worked with the National Opera in Bucharest since 2006, the stage where she made her debut. Her opera repertoire has encompassed leading roles in such operas as *Samson et Dalila*, *Carmen*, *Don Carlo*, *Cavalleria rusticana*, *Tannhäuser*, *I Capuletti e i Montecchi* and *Hänsel und Gretel*. She has made guest appearances at the Romanian National Opera in Iași and Timișoara, Opera Brașov, Romanian Opera Craiova and Queen Marie Theatre in Oradea.

Antonela Barnat has performed as a guest singer at the Spring Festival, Bulgaria, in 2010, the George Enescu International Festival, Romania, in 2013, and the Gut Immling Opernfestival, Germany, in 2013, 2015 and 2016. She features frequently at Romanian contemporary music events, which included a national tour promoting Aurel Stroe's *Chofores – Orestia II* in five



major Romanian cities in 2018. In 2020 her roles included Santuzza in *Cavalleria rusticana* and Cherubino in *Le nozze di Figaro* at the National Opera Bucharest and Dorabella in *Così fan tutte* at Opera Brașov, as well as four roles in Contemporary Opera's film *Fidelio est tu!* ('Fidelio is you!') produced by the Goethe Institute in Bucharest. Her recent engagements in 2022 include Mozart's 'Coronation' Mass with Opera Brașov and a collaboration with the Goethe Institute in Bucharest in the contemporary music project 'Opera in Your Pocket'.

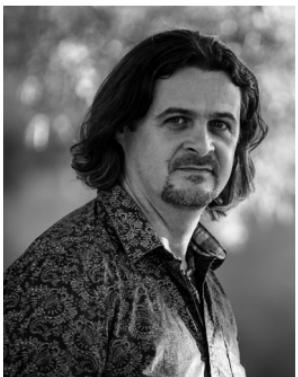
The conductor, composer and double-bass player **Valentin Doni** attended the State Institute of Arts 'G. Muzicescu' in Chișinău between 1973 and 1978 in the conducting class of Isai Alterman and the composition class of Pavel Rivilis. Between 1990 and 1992 he studied conducting with Ovidiu Bălan and the following year he perfected his craft at the Regional Conservatoire in Rueil Malmaison, France, with Jean-Sébastien Béreau. He also attended advanced training courses in conducting in France at the National High Conservatoire of Music and Dance of Lyon and at the National Orchestra of Lille.

Valentin Doni began his career as the conductor of the folk orchestra Folklore of Teleradio Moldova (1986–89). Between 1990 and 1992 he was an official of the Ministry of Culture of the Republic of Moldova within the department for co-operation with the creative unions (Composers' Union, Writers' Union, etc.). He was a teacher at the Institute of Arts 'G. Muzicescu' from 1980 until 1988, and at the Republican College of Music from 1985 until 1987, both in Chișinău. From 1991 he was the permanent conductor of the National Philharmonic of the Republic of Moldova, where he held the position of artistic director and conductor from 1998 until 2004. As a double bassist he collaborated with the Mihail Jora Philharmonic in Bacău, Romania, and with the European Symphonic Orchestra in Spain. He is currently the permanent conductor of the Mihail Jora Philharmonic in Bacău, Romania.

He is the recipient of several awards, including 'Master of Arts' (Moldova) and 'Chevalier de l'ordre des arts et des lettres' (France), and is a member of the Union of Composers and Musicologists of the Moldova Republic and Romania. His compositions have been performed in the Republic of Moldova, Romania, France and the United States.



The British conductor **Alan Tongue** was a pupil of Sergiu Celibidache at a summer school in Siena, Italy, and also received master-classes from him during some of his guest appearances with the London Symphony Orchestra, which had a major influence on Tongue's own style and future activities. His international conducting career has specialised in the introduction of English music around the world, in the course of which he has been invited to conduct some of the emerging music from the countries he visits. He has fond memories of conducting in May 2002 at the 'International Week of New Music' festival in Bucharest, which included the Romanian premiere of Livia Teodorescu-Ciocânea's *Rite for Enchanting the Air*. In his home country he has been prominent in conducting and recording lesser-known works of Vaughan Williams. His most notable achievement in this area was to unearth, transcribe and conduct Vaughan Williams' early doctoral exercise, *A Cambridge Mass*, recorded with the New Queen's Hall Orchestra and the Bach Choir and released on the Albion label in 2014. Alan Tongue is the author of several books, including two on the Irish songwriter and poet Percy French and a study of the Irish harper Turlough O'Carolan.



The international career of the Romanian conductor **Cristian Oroșanu** began in 2005 when he won the second prize of the Malko International Conducting Competition in Copenhagen, the Music Critics Award in Romania and an invitation to lead the Orchestre de Paris at the Aix-en-Provence Festival Lyrique. He was involved in the launch of a young orchestra in Hyogo in Japan and created his own chamber ensemble, Kamerata Kronstadt, in Romania. He is passionate about innovative projects that introduce new concepts, creating the Orchestra's Conductor Competition, a competition without a jury, in which the host orchestra has the responsibility of choosing the winners.

The ensembles with which he has appeared as guest conductor include the Tonhalle-Orchester, Zurich, the BBC

Scottish Symphony Orchestra and the Orchestre de Chambre de Paris. He has also conducted the National Operas in Bucharest, Iași and Cluj, the Brașov Philharmonic Orchestra and Deutsches Symphonie-Orchester Berlin, among others.

The **Romanian Radio National Orchestra** has influenced the Romanian musical landscape for almost a century: it celebrated 90 years of activity in 2018. The ensemble was established in 1928 on the initiative and under the leadership of the composer Mihail Jora, in the same year when the Romanian Radio Broadcasting Corporation was founded.

The orchestra has been conducted by such renowned Romanian musicians as Alfred Alessandrescu, Horia Andreescu, Iosif Conta, Emanuel Elenescu, Ionel Perlea, Theodor Rogalski, Constantin Silvestri and Tiberiu Soare, and by internationally acclaimed conductors such as Ion Baciu, Christian Badea, Sergiu Comissiona, George Enescu and Cristian Mandeal.

The Romanian Radio National Orchestra boasts an impressively large and diverse repertoire, ranging from Baroque to contemporary music, and specialises in the promotion of works by Romanian composers, through premieres in the concert-hall, in radio broadcasts and on recordings for the Romanian Radio Archive Collection. The orchestra regularly tours abroad, including France, Italy, Germany, Spain, Switzerland, Russia, Greece, Japan and China, and participates in international festivals. It is the recipient of national and international prizes, including the Académie Charles Cros in France, Puerta del Sol in Uruguay and the Koussevitzky Foundation Award in the USA.

Prestigious artists who have performed with the Romanian Radio National Orchestra include guest conductors Igor Markevitch, Ion Marin, Michel Plasson and Carlo Zecchi, and soloists including the singers Andrea Bocelli, Montserrat Caballé, José Carreras, Eliane Coelho, Viorica Cortez, Ileana Cotrubăș, Plácido Domingo, Ruxandra Donose, Angela Gheorghiu, Elena Moșuc, Luciano Pavarotti and Leontina Văduva. Other soloists who have given concerts with the orchestra include the pianists Valentin Gheorghiu, Dan Grigore, Radu Lupu and Sviatoslav Richter, the violinists Gabriel Croitoru, Yehudi Menuhin, David Oistrakh, Vadim Repin, Isaac Stern, Alexandru Tomescu and Maxim Vengerov, and the cellists Natalia Gutman, Franz Helmerson, Mstislav Rostropovich and Alexander Rudin.

https://www.radiofestival.ro/?page_id=995&lang=en

In 1947, the management of Romanian Broadcasting established the Studio Orchestra. Over the course of 30 seasons, the ensemble combined a programme of making recordings in the studio for radio broadcasts and maintaining a presence on the concert podium. Under the guidance of the conductors Ludovic Bács, Constantin Bobescu, Carol Litvin, Mendi Rodan and Constantin Silvestri, the Studio Orchestra evolved into the **Radio Romania Chamber Orchestra** in 1990 and became an active presence in Romanian musical life.

Romanian and international conductors who have contributed to the success of the Orchestra include Horia Andreescu, Enrique García Asensio, Marco Balderi, Gabriel Bebeșelea, Jean-Pierre Berlingen, François-Xavier Bilger, Robert Bokor, Amaury du Closel, Iosif Conta, Péter Csaba, Lawrence Foster, Christopher Warren-Green, Leonid Grin, Tetsuji Honna, Ilarion Ionescu-Galați, Cristian Mandeal, Camil Marinescu, Paul Meyer, Milen Nachev, Thomas Rösner, Roberto Salvalaio, Deja Savić, Gerd Schaller, Tiberiu Soare, Ralf Sochaczewsky, Neil Thomson, Jin Wang and Gian Luigi Zampieri.

The promotion of Romanian conductors and performers is part of the management strategy of this orchestra, as exemplified by the presence of a long list of prestigious Romanian soloists, who include Cristina Anghelușcu, Dana Borșan, Dana Ciocârlie, Viorica Cortez, Ileana Cotrubaș, George-Emil Crăsnaru, Ruxandra Donose, Teodora Gheorghiu, Valentin Gheorghiu, Daniel Goiți, Dan Grigore, Nicolae Herlea, Dan Iordăchescu, Silvia Marcovici, Mihaela Martin, Horia Mihail, Eugenia Moldoveanu, Mariana Nicolesco, Adina Nițescu, Aurelian-Octav Popa, Liviu Prunaru, Ion Ivan Roncea, Eugen Sărbu, Georgeta Stoleriu, Răzvan Suma, Eduard Tumagian, Alexandru Tomescu, Mihaela Ursuleasa, Lory Wallfisch and Bogdan Zvorișteanu.

Guest appearances by international artists include Emanuel Abbühl, Dmitri Alexeев, Yossi Arnheim, Claudi Arimany, Pierre-Yves Artaud, Brigitte Balley, Igor Bezrodny, Gabriel Bianco, Daniel Blumenthal, Vladimir Bunin, Grace Bumbry, Marc Coppey, Costas Cotsiolis, Christopher Czaja Sager, Aniello Desiderio, Richard Galliano, Lorenzo Gatto, Elīna Garanča, David Grimal, Rivka Golani, Natalia Gutman, Monique Haas, Barbara Hendricks, Patricia Kopatchinskaja, Elisabeth Leonskaja, Mischa Maisky, Carlo Marchione, Dominique Merlet, Alexis Mouzourakis, Vasso Papantoniou, Michel Portal, Susana Prieto, Hiroko Sakagami, Peter Soave, Pavel Steidl, Gerhard Reichenbach, Katia Ricciarelli, Michael Roll, Laura Vukobratovic, Andreas von Wagenheim and Sonia Wieder-Atherton.

Participation in Romanian festivals has included the George Enescu International Festival and the 'International Week of New Music' festival. The orchestra has toured abroad in Russia, Ukraine, Austria, Spain, France, Italy, Japan, Greece, Cyprus, Germany and South Korea.
https://www.orchestraradio.ro/?page_id=3536

Texts and Translations

9 Noi, care pe heruvimi cu taină închipuim și făcătoarei de viață Treimi întreit sfântă cântare aducem, toată grija cea lumească acum să o lepădăm ... ca pe Împăratul tuturor să-L primim, pe Cel, de cetele îngerești, nevăzut înconjurat. Aliluia. Aliluia. Aliluia.

from the Heruvic Hymn
of the Orthodox Mass

10 Then he took the cup of wine and said to them: 'Take this, all of you and drink from it: this is the cup of my blood, the blood of the new and everlasting covenant. It will be shed for you and for all, so that sins may be forgiven.'

from The New Testament (Matthew 26:27–28;
Mark 14:23–24; Luke 22:20)
Vatican¹ English translation

11 Dies irae! dies illa
Solvet sæclum in favilla
Teste David cum Sibylla!

Quantus tremor est futurus,
quando judex est venturus,
cuncta stricte discussurus!

We, who secretly imagine the cherubim in mystery and to the life-giving Trinity the holy song we sing, now let us throw away all worldly care ... that we may receive the King of all things, the One, surrounded by the angelic hosts, unseen. Hallelujah. Hallelujah. Hallelujah.

*The day of wrath, that day,
will dissolve the world in ashes:
as in the testimony of David and the Sibyl.*

*How great will be the quaking,
when the Judge is about to come,
strictly investigating all things!*

¹ https://www.vatican.va/content/john-paul-ii/en/encyclicals/documents/hf_jp-ii_enc_20030417_eccl-de-euch.html

Tuba mirum spargens sonum
per sepulcra regionum,
coget omnes ante thronum.

Rex tremendæ majestatis,
qui salvandos salvas gratis,
salva me, fons pietatis!

[12] Recordare, Jesu pie,
Quod sum causa tuae viæ:
Ne me perdas illa die.

O tu, Deus maiestatis,
Alme candor Trinitatis
Nos coniunge cum beatis. Amen.

Ca pe Împăratul tuturor să-L primim, pe Cel,
de cetele îngerești, nevăzut înconjurat. Aliluia.
Aliluia. Aliluia.

from the
Heruvic Hymn of the Orthodox Mass

*The trumpet, scattering a wondrous sound
through the sepulchres of the regions,
will summon all before the throne.*

*King of fearsome majesty,
Who gladly saves those fit to be saved,
save me, O fount of mercy.*

*Remember, merciful Jesus,
that I am the cause of Your journey:
lest You lose me in that day.*

*You, God of majesty,
gracious splendour of the Trinity
conjoin us with the blessed. Amen.*

*And the King of all things welcome, the One,
surrounded by the angelic hosts, unseen.
Hallelujah. Hallelujah. Hallelujah.*



Recorded live in the Mihail Jora Concert Hall of the Romanian Radio Broadcasting Company, Bucharest, during the 'International Week of New Music' on 24 May 2002 (*Rite for Enchanting the Air*), on 27 May 2011 (*Archimedes Symphony*) and on 25 May 2016 (*Mysterium tremendum*)
Sound engineers: Alexandru Părlea (*Archimedes Symphony*), Viorel Ioachimescu (*Rite for Enchanting the Air*) and Andrei Cazan (*Mysterium tremendum*)

Producer: Romanian Radio Broadcasting Company, Bucharest

Mysterium tremendum

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LIVIA TEODORESCU-CIOCĂNEA Orchestral Music

Archimedes Symphony (2006–11)

1	I The Assault on Syracuse –	37:13
2	II Noli tangere circulos meos (Do not touch my circles) –	6:35
3	III The Burning Mirrors of Archimedes –	9:14
4	IV Elegy at the Tomb of Archimedes – The Sphere and the Cylinder	8:56
		12:28

Rite for Enchanting the Air – Concerto for Flute(s) and Orchestra (1998)

5	I Largo –	28:28
6	II Mosso agitato –	8:26
7	III Più mosso –	2:44
8	IV Adagio	3:15
		14:03

Mysterium tremendum – cantata for mezzo-soprano and orchestra (2016)

9	I The Hymn of the Cherubim	18:29
10	II The Gospel of Matthew	4:55
11	III Dies Irae	3:45
12	IV Recordare	3:56
		5:53

TT 84:14

Pierre-Yves Artaud, flutes [5–8]

FIRST RECORDINGS, LIVE

Antonela Barnat, mezzo-soprano [9–12]

Romanian Radio National Orchestra [1–8]

Radio Romania Chamber Orchestra [9–12]

Valentin Doni [1–4]

Alan Tongue [5–8]

Cristian Oroșanu [9–12]

conductors