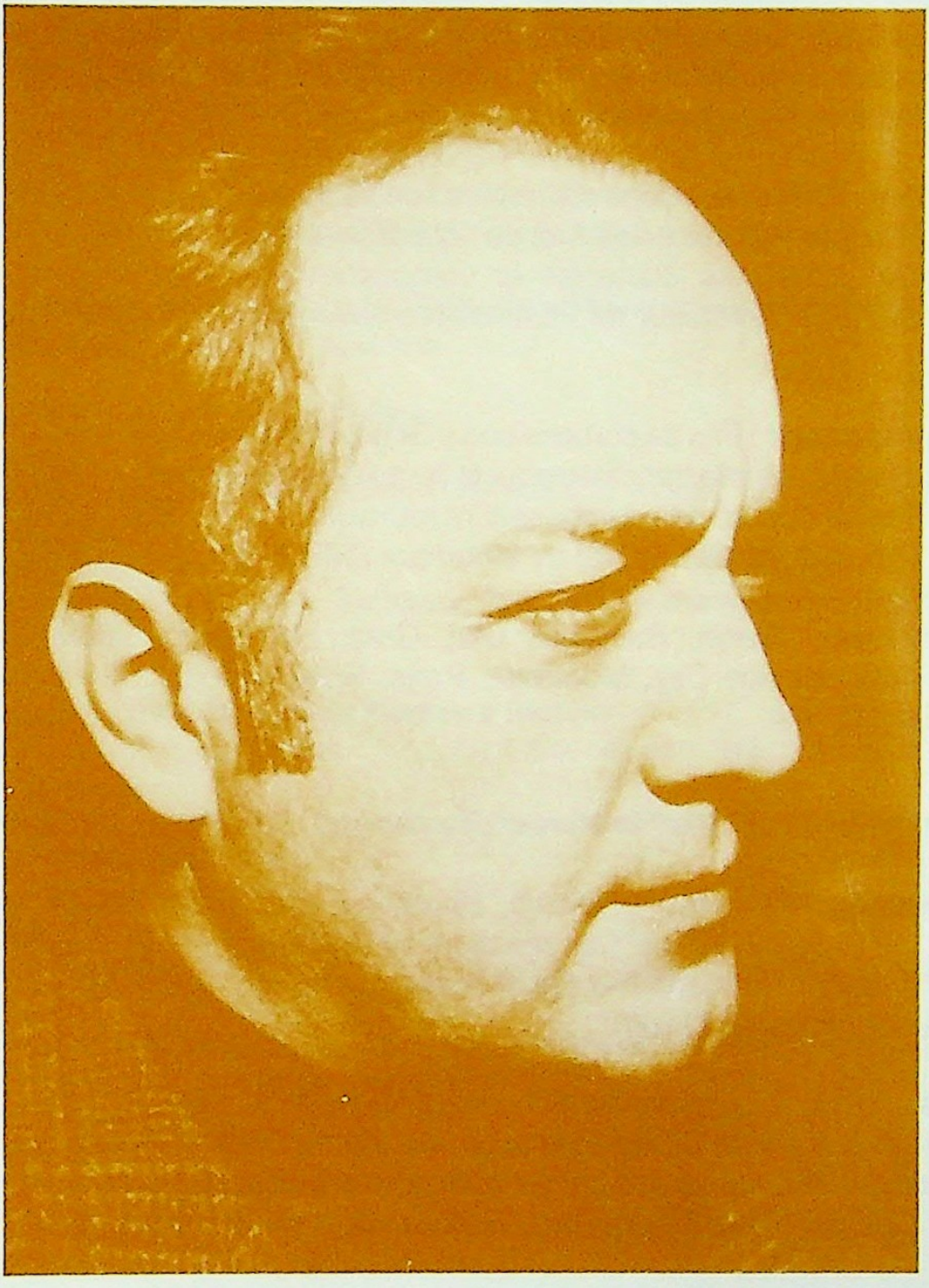
Editat 1990

STEFAN NICULESCU



22, RUE CHAUCHAT
F. 75009 PARIS
TEL : (1) 48.24.55.60
TELEX : SALABER 649 722 F
TELEFAX : (1) 42.47.17.56

Salabert
EDITIONS

Stefan Niculescu

Né le 31 Juillet 1927 à Moreni, dans la région de Dîmbovita (Roumanie).

Etudes : Académie de Musique à Bucarest (1941-46) ; Institut polytechnique, Bucarest (1946-50) ; Conservatoire National Supérieur de Musique de Bucarest (1951-57) : composition avec Mihail Andricu ; Cours d'été à Darmstadt (1966-69) ; Studio Siemens à Munich, Musique électro-acoustique (1966).

Carrière : Professeur dans différentes écoles du musique à Bucarest (1958-60) ; Chercheur principal à l'Institut des Arts de l'Académie roumaine (1960-63) ; Professeur assistant, puis professeur d'analyse et composition au Conservatoire national de Bucarest (1963-87) ; Directeur du Festival international de musique nouvelle (depuis 1990).

Récompenses : Prix de composition «George Enesco» de l'Académie roumaine (1962) ; Prix de l'Académie française pour le livre «George Enesco» — ouvrage collectif — (1972) ; Prix de l'Union des compositeurs roumains (1975, 1977, 1981, 1983, 1985-86, 1988) ; Prix spécial du Festival de Montreux (1985), etc...

Premières : Berlin, Bucarest, Cluj, Graz, Hambourg, Iassy, La Rochelle, Mayence, Metz, Mexico City, Montreux, Paris, Royan, Seoul, Tel Aviv, Timisoara, Varsovie, Zagreb, etc...

Born on 31st July 1927 in Moreni (Rumania).

Education: *Academy of music, Bucharest (1941-46); Polytechnic Institute, Bucharest (1946-50); National Conservatory of Bucharest (1951-1957): composition with Mihail Andricu; Internationale Ferienkurse, Darmstadt (1966-69); Siemens Studio Munich, electronic music (1966).*

Career: *teacher at different Schools of Music in Bucharest (1958-60); principal researcher, Arts Institute of the Rumanian Academy (1960-63); assistant professor, later on professor of analysis and composition at the National Conservatory of Bucharest (1963-87); Director of the International Festival for New Music (since 1990).*

Awards: *«George Enescu» Composition Prize of the Rumanian Academy ((962); Prize of the French Academy for the book «George Enescu» — collective work — (1972); Prize of the Union of Composers of Romania (1975, 1977, 1979, 1981, 1983, 1985-86, 1988), Prix Spécial du Festival de Montreux (1985), etc.*

World Premieres: *Bucharest, La Rochelle, Cluj, Paris, Iassy, Royan, Mainz, Warsaw, Graz, Hamburg, Zagreb, Berlin, Tel Aviv, Seoul, Montreux, Metz, Timisoara, Mexico City, etc.*

ŒUVRES PUBLIEES CHEZ SALABERT
WORKS PUBLISHED BY SALABERT

Orchestre - *Orchestra**

(1971-73) Ison I EAS 18646p
pour 14 solistes ou grand orchestre : 1.1.3.1(cbn)-1.1.1.0, crd (1.1.1.1.1)
Durée : 14'
Création : le 15.04.1973, La Rochelle, Ensemble Européen de Musique Contemporaine, direction : Michel Tabachnik

(1978-80) Symphonie II «Opus Dacicum» EAS 18531
pour grand orchestre :
3(pic).3(cor ang).3(clpic, clB).4(cbn)-4.3.3.1, 4perc, hp, cél, org élec, crd (15.15.12.10.8)
Durée : 25'
Création : le 29.11.1980, Timisoara, Orchestre Philharmonique, direction : Remus Georgescu

(1981) Synchronie II «Omaggio a Enescu e Bartok» EAS 17944
pour orchestre de chambre : 1.1.1.1-1.1.0.0, cel, perc, crd (5.4.3.2.1 ou multiple)
Durée : 12'
Création : le 22.05.1981, Berlin Ouest, Orchestre Philharmonique de Cluj, direction : Cristian Mandeal

(1984) Cantos EAS 18204
pour saxophone et orchestre : 3.0.0.0-4.3.3.1, 3perc, crd (14.12.10.8.6)
Durée : 25'
Création : le 29.11.1984, Timisoara, Orchestre Philharmonique, soliste Daniel Kientzy, direction : Remus Georgescu

* Matériels d'orchestre en location.
Les œuvres en vente sont à commander à SEDIM : 151-153, Avenue Jean Jaurès, 75019 Paris.
* *Orchestral parts on hire. Please contact our Representative*
Works on sale should be ordered from your local Music shop

Ensembles*

(1962-65) Scènes MC 479
pour orchestre de chambre :
2(pic).2(cor ang).2.1(cbn)-0.1.1.0, 2perc, cél, xylo(vibra), pno, cb
Durée : 13'
Création : le 15.02.1964, Cluj, Orchestre Philharmonique, direction : Mircea Cristescu

(1968) Formants MC454
musique à forme mobile pour 17 cordes (9.0.4.3.1) ou 17 cordes solistes et autres instruments
Durée : 12'
Création : le 15.08.1968, Bayreuth, Orchestre de chambre «Camerata» de Bucarest, direction : Dumitru Pop

(1975-76) Ison II : Concert EAS 17588
pour vents et percussions : 4.0.0.0-4.4.4.0, 6 perc
Durée : 18'
Création : le 27.01.1977, Bucarest, Orchestre de la Radiotélévision Roumaine, direction : Cristian Brîncusi

(1979) Synchronie I EAS 17945
pour 2 à 12 instruments (vents, cordes ad lib)
Durée : 7'
Création : le 5.11.1979, Bucarest, Ensemble Hypérion, direction : Iancu Dumitrescu

(1985) Octoplum EAS 18350p
pour 8 instrumentistes : 1.0.1.0- sax(S et A), perc, mand, gt, vla et vlc
Durée : 13'
Création : le 31.03.1985, Den Bosch (Hollande), Nieuw Ensemble, direction : Ed Spanjaard

Chœur ou ensemble vocal - *Choir or vocal ensemble*

(1969) Aphorismes d'Héraclite MC 442
pour chœur mixte de 20 solistes
Durée : 13'
Création : mai 1969, Biennale de Zagreb, Chœur Madrigal, direction : Marin Constantin

(1976) Fragments I EAS 17357
pour 12 voix, flûte(s) et 5 percussions
Durée : 12'
Création : le 10.10.1978, Sarajevo, Orchestre Philharmonique, direction : Cristian Brîncusi

(1989) Invocatio EAS 18826
pour 12 voix mixtes
Durée : 20'
Création : le 18.04.1989, Paris, Forum des Halles, direction : Rachid Safir

Musique de chambre - *Chamber music*

Solos

(1977) Echos EAS 18595
pour violon
Durée : 14'
Création : le 21.02.1978, Bucarest, Avy Abramovici

(1979) Solo EAS 18834
extrait de **Synchronie I** pour vibraphone et marimba
Création : le 14.07.1986, Bucarest, Alexandru Matei

(1988) Monophonie EAS 18839
pour basson
Durée : 10'
Création : le 4.02.1989, Bucarest, Vasile Macovei

(1989) Chant-son EAS 18836
pour saxophones Soprano et Alto (un seul exécutant)
Durée : 8'
Création : le 24.05.1989, Mexico, XI[e] Foire Internationale de Musique nouvelle, Daniel Kientzy

Duos

(1963-65) Inventions MC 480
pour clarinette et piano
Durée : 7'
Création : le 29.01.1965, Octavian-Aurelian Popa et Alexandrina Zorleanu

(1984) Duplum EAS 18422
pour violoncelle et piano ou synthétiseur
Durée : 8'
Création : le 7.11.1984, Bucarest, Marcel Spinei et le compositeur

(1984) Echos II EAS 18423p
pour violon et synthétiseur
Durée : 11'
Création : le 1.10.1985, Turin, Ensemble Antidogma musica

(1986) **Duplum II** EAS 18837
pour clarinette et piano
Durée : 11'
Création : 1986, Italie

Trios

(1957-76) **Trio à cordes** EAS 17843
pour violon, alto, violoncelle
Création : le 18.02.1976, Bucarest, Ensemble Musica Nova

(1971) **Triplum I** MC 574
pour flûte, violoncelle et piano
Durée : 12'
Création : le 8.04.1971, Royan, Severino Gazzelloni, Pierre Penasson, Maria-Elena Barrientos

(1972) **Triplum II** EAS 17842
pour clarinette, violoncelle et piano
Création : le 18.04.1973, Bucarest, Ensemble Musica Nova

(1984) **Ricercare in uno** EAS 18900
pour clarinette, violon et synthétiseur
Durée : 14'
Création : le 27.03.1984, Bucarest, Ensemble Musica Nova

(1985) **Sincronie (3)** EAS 18592p
pour flûte, hautbois et basson
Durée : 10'
Création : le 22.02.1986, Lugar (Espagne), Trio Syrinx de Bacau

(1987) **Sincronie (4)** EAS 18835p
pour clarinette, piano et percussion
Durée : 13'
Création : le 21.03.1989, Bucarest, Radioteleviziunea romana, Trio Contraste

Quintette - *Quintet*

(1986) **Quintette-Hétérophonies pour Montreux** EAS 18591p
pour flûte, cor ang, cl, bn et cor
Durée : 20'
Création : le 29.08.1986, Vevey (Suisse), Quintette Moraguès

AUTRES ŒUVRES - *OTHER WORKS*

Opéra - *Opera*

(1975) **Le livre avec Apolodor** inédit
opéra pour enfants. Livret tiré du livre de Gellu Naum.

Voix et ensemble ou orchestre
Voice(s) and ensemble or orchestra

(1959-74) **Cantata I** pour chœur de femmes et/ou enfants et orchestre EDTS MUZICALA
(1960) **Cantata II** pour Ténor, chœur mixte et orchestre EDTS MUZICALA
(1960) **Cantata III «Crossing»** pour Mezzo-Soprano et Quintette à vent EDTS MUZICALA
(1977) **Fragments II et III** inédit
pour instruments solistes (vents, cordes ad lib.), voix ou/et perc et 12 instruments

Orchestre - *Orchestra*

(1956) **Symphonie n°1** pour grand orchestre EDTS MUZICALA
(1967) **Hétéromorphie** pour grand orchestre EDTS SCHOTT
(1970) **Unisonos I** pour grand orchestre EDTS SCHOTT
(1972) **Unisonos II** inédit

Ensembles

(1963) **Symphonies pour 15 solistes** EDTS MUZICALA
(1980) **Snodronniga-la Fée des neiges** inédit
(1982) **Fat-Frumos din lacrima** Ballet de poupées pour 11 instruments inédit

Musique de chambre - *Chamber Music*

(1955) **Sonate** pour clarinette et piano Ed. MUZICALA
(1964) **Sextet** pour vents (adaptation de la **Cantata III**) EDTS MUZICALA
(1965) **Inventions pour alto et piano** inédit
(1968) **Tastenspiel** pour piano EDTS GERIG
(1982) **Sincronie (5)** pour quintette à vents inédit
(1985) **Sincronie per quattro** pour flûte, hautbois, violon, violoncelle inédit
(1986) **A Due** pour clarinette et basson inédit

NOS REPRESENTANTS A L'ETRANGER
OUR REPRESENTATIVES

Vente et Location/*Retail and Hire :*

United Kingdom, Eire, South Africa
United Music Publishers
42, Rivington Street
London EC2A 3BN

Italia
Ricordi
Via Salomone 77
20100 Milano

Vente/*Retail :*

United States, Mexico, Canada
Hal Leonard Pub. Corp.
8112 West Bluemound Road
Milwaukee, WI 53213

Location/*Hire :*

Denmark
Edition Wilhem Hansen
Bornholmsgade 1
1166 Copenhagen K

Deutschland/Schweiz-Suisse/Österreich
Schott
Postfach 3640
D- 6500 Mainz 1

España
SEEMSA-EMEEC-Quiroga
Alcala 70
28009 Madrid

Holland
Albersen
182 Groot Hertoginnalaan
2517 EV Den Haag

Norway
Norsk Musikforlag A/S
Postbox 1499 Vika Postkontor
Oslo 1

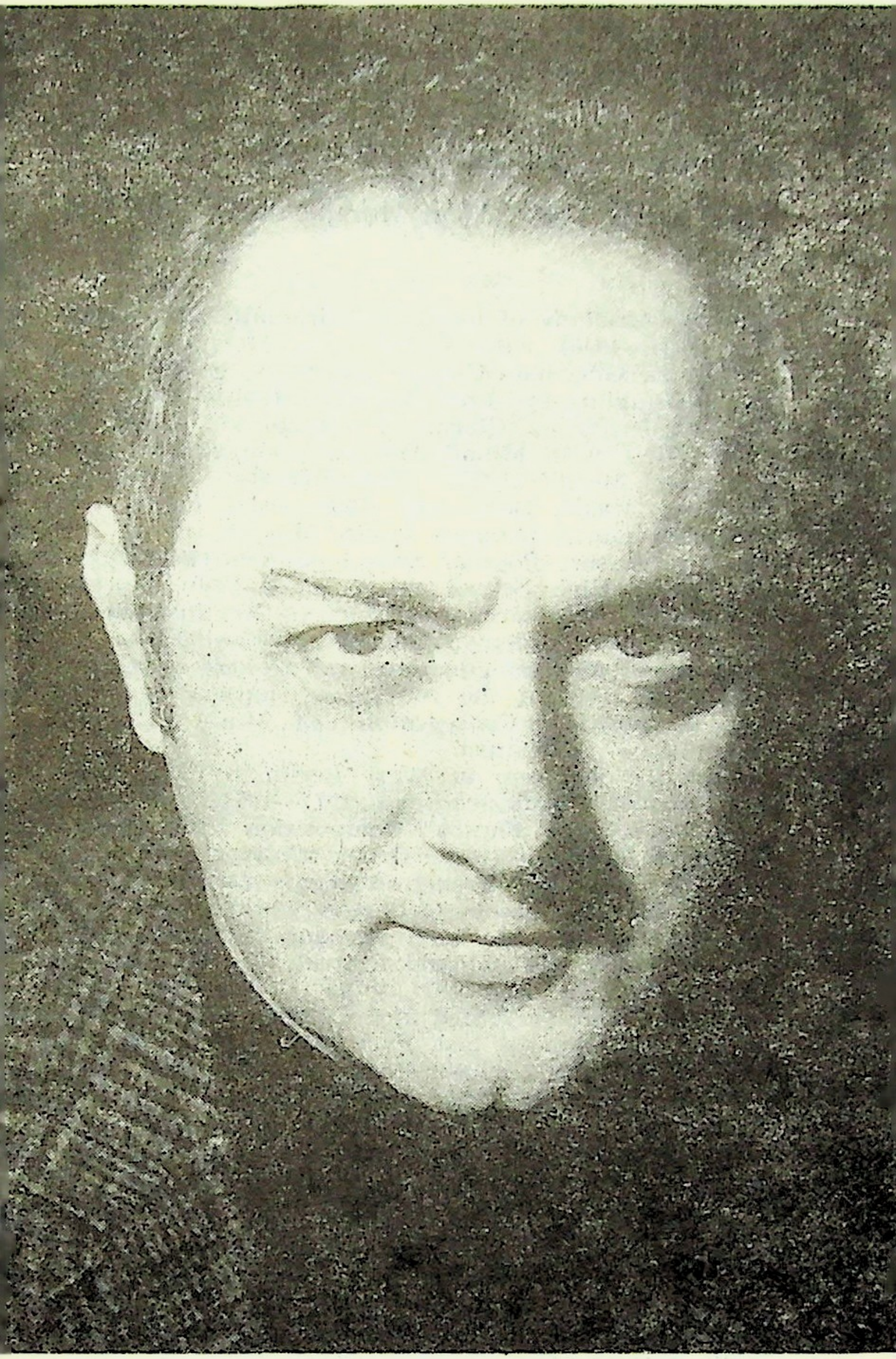
Sweden
AB Nordiska Musikförlaget
Nybrogatan 3
114 34 Stockholm

United States
G. Schirmer
Bellvale Road
Chester - N.Y. 10918

ÉDITIONS SALABERT
22 rue Chauchat - F 75009 PARIS
Tel. (1) 48 24 55 60 - Telex SALABER 649 722F - Telefax 42 47 17 56

Bellamy - PARIS

Editat 1981



Ştefan Niculescu

Ştefan Niculescu

— composer, musicologist, professor —

Born on 31. VII. 1927 in Moreni, district of Dîmbovița

Studies: Academy of music and dramatic art, Bucharest (1941—1946), with Mihail Jora, Marţian Negrea and Muza Ghermani-Ciomac (harmony, counterpoint, piano). Building institute, Bucharest (1946—1950). Music Conservatoire "Ciprian Porumbescu", Bucharest (1951—1957), with Mihail Andricu (composition): "Diploma of Merit" (1957). *Internationale Ferienkurse für neue Musik*, Darmstadt (1966—1969). Courses of electronic music, Siemens studio, Munich (1966).
Piano professor: Popular School of Arts (1958—1959) and Music High School no. 2 (1959—1960), Bucharest. Principal researcher: History of Art Institute of the Romanian Academy, Bucharest (1960—1963).
Assistant (1963—1965), lecturer (1966—1969) and reader (since 1969) at the courses of musical analysis and composition: Conservatoire of Music "Ciprian Porumbescu", Bucharest.
Invited for one year in West Berlin by *Deutscher Akademischer Austauschdienst* (1971—1972).
Awards: "George Enescu" Composition Prize of the Romanian Academy (1962). Order "Cultural Merit" IV (1969). Prize of the French Academy for the monography «George Enescu» (collective work) (1972). Prize of the Union of Composers in Romania (1972, 1975, 1977, 1979). Prize of the national festival "Cîntarea României" (Romania's Song) (1977, 1979).
His works were presented in firs performance in: Bucharest, Cluj-Napoca, Iași, Paris, Mainz, Warsaw, Royan, La Rochelle, Zagreb, Graz, Hamburg, West Berlin, Tel Aviv, Seoul.

WORKS

Opera

THE BOOK WITH APOLODOR (1975), opera for children, libretto after the same-titled book by Gellu Naum. Première: 13.IV.1975, Romanian Opera House, Cluj-Napoca, directed by Ilie Balea.

Vocal-symphonic music

CANTATA I (1959, rev. 1974) for women choir and/or children and orchestra, on verse by Nina Cassian. Bucharest, Editura Muzicală, 1974.
CANTATA II (1960) for tenor, mixed choir and orchestra, on verse by Gellu Naum. Bucharest, Editura Muzicală, 1967.
CANTATA III "CROSSING" (1964) for mezzo-soprano and 5 winds, on verse by Tudor Arghezi. Bucharest, Editura Muzicală, 1970.
FRAGMENTS I (1976) for flute(s), percussion and 12 choir or/and instrumental voices.
FRAGMENTS II and III (1977) for solo instruments (winds, strings a. s. o. *ad libitum)*, percussion and 12 choir or/and instrumental voices.

Symphonic music

SYMPHONY I (1956) for grand orchestra, Bucharest, Editura Muzicală, 1964.
SCENES (1962, rev. 1965) for chamber orchestra. Paris, Editions Salabert, 1968.
SYMPHONIES FOR 15 SOLOISTS (1963). Bucharest, Editura Muzicală, 1968.
HETEROMORPHY (1967) for grand orchestra. Mainz, B. Schott's Söhne Musikverlag, 1968.
FORMANTS (1968) for 17 solo strings with or without other instruments. Paris, Editions Salabert, 1969.
UNISONOS I (1970) for orchestra. Mainz, B. Schott's Söhne Musikverlag, 1971.
UNISONOS II (1972) for orchestra.
ISON I (1971—1973) for 14 soloists or grand orchestra. Bucharest, Editura Muzicală, 1976.
ISON II: CONCERT (1975—1976) for winds and percussion. Bucharest, Editura Muzicală, 1976.
SYMPHONY II "OPUS DACICUM" (1978—1980) for grand orchestra. Bucharest, Editura Muzicală, 1981.
SYNCHRONY II "OMAGGIO A ENESCU E BARTÓK" (1981) for orchestra.

Chamber music

SONATA FOR CLARINET AND PIANO (1955). Bucharest, Editura Muzicală, 1963.
STRING TRIO (1957, rev. 1976).

INVENTIONS POUR CLARINETTE ET PIANO (1963, 1965). Paris, Editions Salabert, 1968.

INVENTIONS FOR VIOLA AND PIANO (1965).

TASTENSPIEL (1968) for piano. Köln, Gerig Musikverlag, 1971.

SEXTET (1964) for winds (version of the CANTATA III). Bucharest, Editura Muzicală, 1970.

TRIPLUM I (1971) for flute, cello and piano. Paris, Editions Salabert, 1972.

TRIPLUM II (1972) for clarinet, cello and piano. Bucharest, Editura Muzicală, 1980.

ECHOS (1977) for solo violin.

SYNCHRONY I (1979) for 2—12 instruments (winds, strings a. s. o. *ad libitum).*

SOLO (1979) from SYNCHRONY I for one instrument (wind, string *a. s. o. ad libitum).*

Choral music

APHORISMES D'HÉRACLITE (1969) for mixed choir of 20 soloists, Paris, Editions Salabert, 1969.

Stage music

THE BOOK WITH APOLODOR (1962) by Celiu Naum. Bucharest, Ţăndărică Theatre.

FEVERS (1962) by Horia Lovinescu. Bucharest, National Theatre.

THE CURIOUS LITTLE ELEPHANT (1963) by Nina Cassian. Bucharest, Ţăndărică Theatre.

MIUL COBIUL (1970) afer a popular fairy-tale. Bucharest, Ţăndărică Theatre.

SNØDRONNINGA (1980) after Andersen. Oslo, Det Norske Teatret.

THE PALM SUNDAYS OF A HORSE DEALER (1983) by Sütö András after *Michael Kohlhaas* by Heinrich von Kleist. Bucharest, Bulandra Theatre.

Film music

CALEA VICTORIEI (1965) after the novel by Cezar Petrescu.

DOCTOR FAUSTUS XX (1965) by Ion Popescu-Gopo.

Musicology

ZE STUDIOW NAD TWORCZOZSCAIA GEORGE ENESCU (Studying the creation of George Enescu), in *Muzyka*, Warsaw, no. 3, 1966.

GEORGE ENESCU — MONOGRAPHY (collective work), Editura Academiei R. S. R., Bucharest, 1971.

THE PHENOMENOLOGIC ANALYSIS OF THE FUNDAMENTAL TYPES OF SOUND PHENOMENA AND OF RELATIONS WITH THE HETEROPHONY, in *Musicological Studies*, Bucharest, vol.VIII, 1972.

REFLECTIONS ABOUT MUSIC, Editura Muzicală, Bucharest, 1980, contains a collection of texts published between 1956—1979, grouped in 5 chapters: I. ABOUT GEORGE ENESCU (IIIrd SONATA for piano by George Enescu. Quartet no.2, op. 30 for piano and strings by George Enescu. Aspects of the folklore in George Enescu's work. String Quartet op. 22, no. 2 by George Enescu. "Village" suite and the feeling of nature in George Enescu's work. Enescu's conception of work and the time he dedicated to the composition. George Enescu about his principles of creation. George Enescu's universality. George Enescu and the musical language of the XXth century. The modernity of a classic). II. ABOUT OTHER MUSICIANS (The song creation of Mihai Jora. 'Anton Webern. Aspects of the theoretical and stylistical thinking at Xenakis and Bouez. Beethoven among us. Ligeti and Cage. Edgar Varèse. Mihail Andricu, Liviu Goldcanu, Florica Musicescu), III. INVESTIGATIONS (The importance of rhythm in the melody structure and in establishing a typology of the Romanian musical creation. The colour in music. On a matter of rhythmical counterpoint. Heterophony. A theory of the musical syntax. Reflections on the conception of "contents" and "form" in music.), IV. ABOUT THE PERSONAL CREATION (Cantata I String trio. Scenes. Symphonies for 15 soloists. Cantata III. Heteromorphy. Formants. Aphorismes d'Héraclite. Unisonos I and Unisonos II. The Book with Apolodor. Ison II. Fragments. Echos for solo violin.), V. POINTS OF VIEW (Mathematics and music. The symposium of musicology "George Enescu". Our projects and the young audience. Creation laboratory. Control and undeterminism in music. Creation and originality. West Berlin: 5. V. 1971—5. V. 1972. National and universal melodies. Creation is both intuition and intelligence. The Romanian musical creation is situated today in the highest point of its history. The composers have the floor. Tonality and temporal structure.

The literature and the music. The Madrigal ensemble and one of its disc recordings. The phrasing at Celibidache. Celibidache concerts: Romeo and Juliet by Prokofiev.)
POSSIBLE INTERFERENCES, in Arta, Bucharest, no. 9—10, 1980.

SELECTIVE BIBLIOGRAPHY

Viorel Cosma, *Romanian musicians, Lexicon*, Editura Muzicală, Bucharest, 1970.
Ulrich Dibelius, *Uberraschung aus Rumänien*, in Die Welt, Hamburg, 15.X.1965.
Ulrich Dibelius, *Moderne Musik 1945—1965*, Piper Verlag, Munich, 1966.
Anton Dogaru, *Disc event*, in Contemporanul, Bucharest, 6.III.1981.
Iancu Dumitrescu, *Ştefan Niculescu et sa création*, in Roumanie d'aujourd'hui, Bucharest, no. 5, 1976.
Corneliu Dan Georgescu, *Aphorisms by Ştefan Niculescu*, in Muzica, Bucharest, no. 4, 1971.
Alfred Hoffman, *Ştefan Niculescu*, in Muzica, Bucharest, no. 4, 1976.
Werner Mattes, *Saison-Auftakt mit einer Uraufführung*, in Mainzer Allgemeine, Mainz, 28.IX.1970.
Fred Popovici, *Ştefan Niculescu*, in Muzica, Bucharest no. 11—12, 1979.
Doru Popovici, *Musicological event*, in Săptămîna, Bucharest, 20.II.1981.
Claude Rostand, *Dictionnaire de la musique contemporaine*, Larousse, Paris, 1970.
Luminiţa Vartolomei, *Heteromorphy by Ştefan Niculescu*, in Muzica, Bucharest, no. 6, 1969.
Hugh Wood, *Music in Romania*, in Musical Times, London, December 1968.
Dizionario II, Unione Tipografico, Torino, 1971.
Riemann, Musiklexikon, Ergänzungsband, Personenteil L-Z, B. Schott's Söhne, Mainz, 1975.
Die Musik in Geschichte und Gegenwart, Bärenreiter, Kassel, 1977.
International Who's Who in Music and Musicians' Directory, Cambridge, 1978.
Men of Achievement, sixth edition, Cambridge, 1979.
Dictionary of International Biography, vol. XVI, Cambridge, 1980.

DISCOGRAPHY

SCENES for chamber orchestra, Electrecord, Bucharest, ECE 0211.
SYMPHONIES FOR 15 SOLOISTS, Electrecord, Bucharest, ECE 0159.
INVENTIONS POUR CLARINETTE ET PIANO, Electrecord, Bucharest, ECE 0389.
APHORISMES D'HÉRACLITE, Electrecord, Bucharest, ST—ECE 0416.
FORMANTS POUR 17 CORDES SOLISTES, Erato, Paris, STU 70630.
TRIPLUM II, Electrecord, Bucharest ST-ECE 01407.
ISON I, Electrecord, Bucharest, ST-ECE 01692.
ISON II, Electrecord, Bucharest, ST-ECE 01692.
ECHOS for solo violin, Electrecord, Bucharest, ST-ECE 01692.
SYNCHRONY I for 9 soloists, Electrecord, Bucharest ST-ECE 01754.

EXTRACTS FROM PRESS

"Ştefan Niculescu, exceptionally talented Romanian composer . . .."

(n.r., in "Ruch Muzyczny", Warsaw, no. 7. 1—15.IV. 1963).

"*Cantata II* is a work of great breathing, written in an extremely dense language, very modern."

(Piero Dallamano, in "Paese sera", Roma, 26.IX.1964)

"...a particular sense of proportions and constructions, the clear-as-chrystal beauty of the sonority..."

(Roman Vlad, in "Tribuna", Cluj-Napoca, 8.X1964.)

"*Unisonos* is something completely different from a conventional work, because Niculescu uses not only an extremely original technique of orchestration and instrumentation, but also an equally original notation."

(A.Z., in "Mainzer Allgemeine", 28.IX.1970.)

"*Aphorisms by Heraclit* outlines choral images of a tensioning dialectics between the consonantic expressivity and the stillness that circumscribes them."

(Ulrich Dibelius in "Süddeutsche Zeitung", Munich, 17/18.X.1970.)

"Soundings in the ancestral musical areas are taken also by Ştefan Niculescu in his '*Aphorisms by Heraclit*'. The ancient principle of heterophony (which he dealt with as a theorist too with an unequalled competence) is made actual again by the composer and integrated to a modern vision of an impressive authenticity.

(Adrian Raţiu, in "România literară", Bucharest, 28.V. 1970.)

"In *Scenes*, the Romanian Ştefan Niculescu realizes profile and force of an impressive conspicuousness in the musical expression."

(W., Berliner Morgenpost, 10.VI.1972.)

"At the concert Gazzelloni (flute), Pénassou (cello) and Maria-Elena Barrientos (piano), among portions of indifference and void, inedited works by Webern and an alert, living, varied, powerful work by the Romanian Ştefan Niculescu *(Triplum I)*."

(Antoine Goléa, in „Carrefour", Paris, 21.IV.1971.)

"Ştefan Niculescu — first size composer in our national context and the world's as well . . ."

(Iancu Dumitrescu, in "Săptămîna", Bucharest, 31.III. 1978)

"Ştefan Niculescu realizes in the *IInd Symphony* a synthesis of the not only personal but also universal contemporary creative investigations. Undoubtedly, we are in front of an exceptional artistic value, emerged from the pen of a first size creator, situated at the head of the maturity generation."

(Viorel Cosma, in "România liberă", Bucharest, 8. XII. 1980.)

"In the *IInd Symphony*, Ştefan Niculescu gathers the rivers of his previous works; the ideas that preoccupied him for years, brought to perfection by long successive polishings, come to be jointed now in a magnificent construction . . . Niculescu's symphony should be understood not as a mere synthesis, it also marks a change of tone; the composer's means of expression were, as it is known, always unusual, shocking; now we are struck by their calm, an apparent neutrality; the creative process develops in deepwards layers and the less informed concertgoer adhers easy enough to the surface of the work, accessing after that to the substance. The repeated hearing of the symphony reveals continuously new aspects; the speech fervour does not fade at re-hearing because the musical covering of this exceptional work is complete."

(Anatol Vieru, in "Ramuri", Craiova, no. 2, February 1981.)

"There was recently published the remarkable book of Ştefan Niculescu: *Reflections about music*, profound and original master of our new music — composer, musicologist and professor."

(Doru Popovici, in "Săptămîna", Bucharest, 20.II.1981)

"Ştefan Niculescu is a very well known composer and a musicologist without whose contribution there couldn't be defined the present science of the Romanian music. . ., an opportunity to re-affirm the author's situating abreast of the theorists' vanguard. A capital importance has the analysis of some Enescian masterpieces. Also capital are the theoretical contributions: the studies on a matter of rhythmical counterpoint (1963) — the first Romanian contribution at the process of music composition — ; *Heterophony* (1969) and especially *A theory of the musical syntax* (1973)."

(Viorel Creţu, in "România literară", Bucharest, no. 25, 18.VI.1981.)

"*Synchrony II* by Ştefan Niculescu has a direct efficiency, reaches almost to a style of the new tonality, works with polished melodies and harmonies, develops

an opulent neoimpressionist sonority. Is this the Romanian version of the "new simplicity" and "new splendour"?"

(Gottfried Eberle, in „Der Tagesspiegel", Berlin, 24.V. 1981.)

"*Synchrony I* by Ştefan Niculescu, for chamber ensemble, fascinates by the enchanting beauty of a music of great originality in construction, both at macrostructural and at microstructural level."

(Luminiţa Vartolomei, in "Contemporanul", Bucharest, 5.VI.1981.)

CHARACTERISATION OF THE PERSONAL CREATION

Starting especially from Enescu, Bartók, Messiaen, Webern as well as from the old Romanian culture, I have written in a first period — the 6th decade — in the serial or modal system, generalized at all dimensions: height, lasting, intensity a.s.o. *(Trio, Cantata II, Inventions for clarinet and piano,* a.s.o.). In a second period — the 7th decade —, by deepening the European and extra-European archaic musics, I conferred the interpreters a certain freedom within some structures based on the modern logic and mathematics. Especially the heterophony — which I published about theoretic researches — and its combinations with other syntaxes, were developed in adequate architectures *(Heteromorphy, Formants, Aphorismes d'Héraclite* a.s.o.). In the 8th decade I was preoccupied by making actual again the melody in new contexts, then a certain "diatonisation" of the harmony as well as the continuation of the investigations in the field of the logical structures and the forms of improvisation *(Ison I, Ison II, Fragments a.s.o.*). I developed, especially in *'Synchrony I'* and *'Synchrony II'*, a formal principle which I would name 'of the synchrony' (different or identical elements which synchronize or desynchronize progressively), a principle used, alongside others, also in my latest work of wider proportions, the *IInd Symphony.*

Address:

ŞTEFAN NICULESCU
Intrarea Sublocotenent Stăniloiu 4
73228 Bucureşti 39
Sector 2
ROMANIA

Uniunea compozitorilor şi muzicologilor din
Republica Socialistă România
Str. Constantin Esarcu nr. 2
70149 Bucureşti
Sector 1
ROMANIA