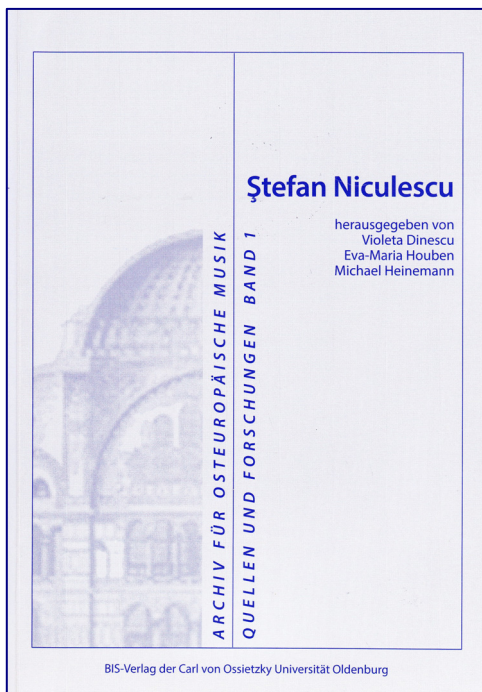


ȘTEFAN NICULESCU, EULOGIZED IN GERMANY FOR HIS CONTRIBUTION TO THE CURRENT EUROPEAN MUSICAL HERITAGE¹

The volume “Ștefan Niculescu”, published in 2013 by BIS-Verlag der Carl von Ossietzky Universität Oldenburg, edited by Eva-Maria Houben, Michael Heinemann and Violeta Dinescu, is part of a series entitled Archiv für osteuropäische Musik. Quellen und Forschungen, translatable as The East European Music Archive. Sources and Research. This series of volumes seeks to offer a bird’s-eye view over contemporary classical music from an intercultural perspective, bringing together its Eastern and Western European roots. An essential contribution to this project belongs to Violeta Dinescu, currently a professor and doctoral advisor at the above mentioned university. The reference librarian of The Oldenburg University Library, Karl-Ernst Went, and Violeta Dinescu set up a library section which, due to their efforts, houses hundreds of books as well as video and audio recordings referring especially to the 20th century music in Europe. Thus, owing to the woman composer’s considerable efforts, and with the help of UCMR (Union of Composers and Musicologists from Romania), the Oldenburg University Library has been equipped with an impressive database covering old and contemporary Romanian music. Obviously, the range of topics of this series



¹ Reader Sanda Valentina Hîrlav Maistorovici, in 6th May 2015, “Musicology Confluences” National Symposium.

of volumes is going to be varied, consisting of contributions from various musicologists from all over Europe; these contributions, integrated in cultural, historical and geographical contexts, will address traditional European music, Byzantine music or the work of already established composers. Within the Oldenburg University Violeta Dinescu has also managed to organize throughout the years a few international musicology symposia focusing on Romanian music; therein, world famous musicologists as well as Romanian guests revealed, from a universal perspective, their outlooks on Romanian composers such as George Enescu, Ștefan Niculescu, Paul Constantinescu, Romanian women composers, Pascal Bentoiu, etc.

The volume Ștefan Niculescu contains studies authored by German and Romanian musicologists centred on Ștefan Niculescu's work, but it equally preserves for posterity the proceedings of the Composers Colloquium which took place in 2006 and where the composer presented his work and his musicological thinking system. In 2007, the *Zwischen Zeiten* (Shifting Times) Symposium, dedicated to the same topic, fathomed from various viewpoints the previous experience of meeting the composer.

The volume has the following structure:

Part one, entitled *Memories* (Erinnerungen) includes, in a lexicographic fashion, the concise presentation of Ștefan Niculescu's personality as a musicologist, composer and educator, Violeta Dinescu's reminiscences about the professor, a dialogue between Prof. Eva-Maria Houben and the composer about the latter's artistic and didactic activity, and a Eulogy given by Prof Dr. Reinhard Lauer upon presenting the Herder Prize to the composer Ștefan Niculescu in 1994.

Part two, entitled *Selections from Ștefan Niculescu's writings on music and musicians* (Aus Stefan Niculescus Schriften über Musik und Musiker) comprises the German translations of several seminal essays written by the composer: George Enescu's *Universality*, *George Enescu and the Musical Languages of the Twentieth Century*, *The Musical Languages of the Twentieth Century*, *Heterophonia*, *A Theory of Musical Syntaxes*, *Between the Particular and the Universal*, *Creation and Originality*, *Görgy Ligeti and Ștefan Niculescu In Dialogue With Karsten Witt*, etc. There is also a text by Nicolae Teodoreanu comprising the composer's recollections connected to Ștefan Niculescu and the dialogue they had three days before the latter passed away.

As previously mentioned, part three consists of the speech delivered by the composer Ștefan Niculescu himself on the occasion of the Composers Colloquium in 2006, at Oldenburg.

Part four, entitled *Ștefan Niculescu at the Composers Colloquium in Oldenburg 2006* (Ștefan Niculescu beim Komponisten-Colloquium 2006 in

Oldenburg) opens with a round-up of the entire event written by Kadja Grönke and the opening address of the vice-rector of the University of Oldenburg, Prof. Dr. Reto Weiler. There follows the transcript of the conversation about music between Ștefan Niculescu and Adriana Hölszky, a document which answers some essential questions about contemporary music: the co-existence of diatonism and chromaticism, the work and the communication process between the composer and the artists, the didactic act in Ștefan Niculescu's opinion, the direction of contemporary Romanian music etc.

Part five, the *Zwischen Zeiten* Symposium, Oldenburg 2007, contains the proceedings of the symposium dedicated to Ștefan Niculescu's musical creation, which took place the following year and to which contributed a series of Romanian and German musicologists: Dan Dediu, Bei Peng from China, Adina Sibianu, Martin Kowalewski, Eva-Maria Houben, Corneliu Dan Georgescu, Laura Manolache; to these were added studies by Michael Heinemann, Monika Jäger, Thomas Beimel and Paul Thiessen, who analyses in an idiosyncratic way the composer's last work, *POMENIRE*, un recviem românesc (*MEMORIAL*, A Romanian Requiem).

Towards the end, the book comprises twenty pages in which are gathered the author's own thoughts about his music and several introductions to some of his works, and it ends with a catalogue of his works, the discography and a bibliography on Ștefan Niculescu, as well as illuminating information about all those who contributed to the volume.

In conclusion, this volume, the first in a language of international circulation, indeed the traditional language of European musicology, a volume dedicated to a Romanian composer, is highly valuable in promoting the undeniable values of contemporary Romanian music.

SANDA VALENTINA HÎRLAV-MAISTOROVICI

