

## CORNEL ȚĂRANU: PROFESSIONAL AND COMPOSITIONAL TRAJECTORY

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CORNEL ȚĂRANU: PORTRAIT

**SUMMARY.** A plurivalent personality, the master and academician Cornel Țăranu (born in Cluj on June 20, 1934) is a prominent figure in contemporary Romanian and universal music. In this article I presented the professional

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trajectory in a chronological and logical sequence of events of Cornel Țăranu's life, the list of all the doctoral theses supervised, his musicological publications, as well as his musical creation, organized by genres. He distinguished himself as a composer, musicologist, teacher, conductor of the "Ars Nova" ensemble as well as artistic director of the "Cluj Modern" Contemporary Music Festival, currently holding the position of Honorary President. His background is based on an exceptional professional training studying with Sigismund Toduță, Nadia Boulanger, Olivier Messiaen, Karlheinz Stockhausen, György Ligeti. He composed two operas (*The Secret of Don Giovanni* between 1969-1970 and *Orestes and Oedipus* between 1999-2001), chamber music, vocal, vocal-symphonic, orchestral, as well as film music. Representing an effigy of the contemporary Romanian music school of composition, Cornel Țăranu has included over 100 works in the patrimony of the national musical culture.

**Keywords:** Cornel Țăranu, composer, conductor, musicologist, professor, "Ars Nova".

### **Professional trajectory**

Cornel Țăranu comes from a distinguished family whose parents, Francis and Elisabeta Țăranu, were great music lovers. He began studying the piano at an early age. Later, he spontaneously ventured into what he called "small attempts at composition" a direction that became defining for his development as a musician.

During 1948-1949 he studied with Marțian Negrea; later on, he continued his specialization at the Cluj Conservatory (1951-1957) with Sigismund Toduță (composition), Iuliu Mureșianu (theory-solfeggio), Eliza Ciolan (piano), Romeo Ghircoiașiu (history of music), Ioan R. Nicola (folklore) and Antonin Ciolan (conducting).

In an interview with Radu Constantinescu, the master confesses that he also learned a lot from his colleagues, "an extraordinary generation: Tiberiu Olah, Anatol Vieru, Ștefan Niculescu, Myriam Marbé, Dan Constantinescu, Adrian Rațiu and so on."<sup>2</sup>

Motivated by the desire for continuous learning, he chose to enroll at the Paris Conservatory, where he studied (between 1966-1967 and in 1972) with Nadia Boulanger and Olivier Messiaen.

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<sup>2</sup> Radu Constantinescu (interview) *apud* Ștefan Anghel, *Cornel Țăranu: mărturisiri mozaicate, studii și eseuri* (*Cornel Țăranu: Mosaic Confessions, Studies and Essays*), Eikon Publishing House, Cluj-Napoca, 2014, p. 24.

In 1968, 1969 and 1972 he attended summer courses in Darmstadt where he studied with Karlheinz Stockhausen (composition), György Ligeti (analysis), Bruno Maderna (conducting) and Christoph Caskel (percussion).

He attended specialization courses in Warsaw, Prague, Stockholm, Aix-en-Provence and accomplished research internships in Poland, Israel, Switzerland, Czechoslovakia, United States, France, Yugoslavia, Germany, Sweden, Hungary, Austria.

Maestro Cornel Țăranu became a faculty member within the Conservatory of Music in Cluj in 1957 and the director of the Composition department in 1990 while teaching the following courses throughout his didactic activity:

- *Composition;*
- *Elements of musical stylistics in the twentieth century;*
- *Style and compositional language;*
- *Unconventional musical discourses;*
- *Alternative musical discourses (theater, ballet, film, media).*

In 1968 he founded the ensemble “Ars Nova”, which became the longest-lived contemporary music band in Romania. Over time, the musicians who gathered in this “artistic laboratory” offered to the public an impressive number of first auditions, works especially dedicated to “Ars Nova”, recordings and unique concerts.

In his musical compositions written between 1970-1980, Cornel Țăranu used many geometric elements, symmetries and combinations of proportions, which were later theorized by Pierre Boulez in the book *Penser la musique aujourd’hui* (Éditions Gallimard, Paris, 1987).

In 1973, within the Music Conservatory from Cluj, under the coordination of Sigismund Toduță, he defended his doctoral thesis entitled *Creația enesciană în lumina prezentului* (The Enescian Creation in the Light of the Present).

In this work, which focused on “Enescu and the continuity of his musical conceptions”, he approached: “symphonic thinking”, “creative process”, “aesthetic landmarks”, “the great themes of Enescu”, “mythical thinking”, “the poetic universe”, “renewals of the musical language”, “the confluence phenomenon” etc.

Starting 1990 he has held the position of Vice President of the Union of Romanian Composers and Musicologists, and in 1995 he founds and leads as Artistic Director the “Cluj Modern” Contemporary Music Festival, currently holding the position of Honorary President.

This festival is designed to be “an indispensable component of musical life” and “an event dedicated exclusively to contemporary music (in the comprehensive sense of the notion, which embraces the range of stylistic orientations from the first decades of the twentieth century to the strict present).”<sup>3</sup>

Cornel Țăranu is *Doctor Honoris Causa* of the Academy of Music, Theater and Fine Arts in Kishinev (2003), of the National University of Music in Bucharest (2007) and of the “George Enescu” University of Arts in Iași (2008).

In October 24, 2012, he became a permanent member of the Romanian Academy, whose corresponding member was starting November 12, 1993.

Over time, he has given master classes, lectures, scientific communications, concerts-lessons, etc. at prestigious institutions such as:

- *The College of New Jersey*;
- *The University of Illinois at Urbana–Champaign*;
- *Lehman College within City University of New York*;
- *The University of Detroit Mercy* (Detroit);
- *The University of Michigan* (Ann Arbor);
- *Cleveland State University* (Cleveland);
- *The University of Wisconsin* (Milwaukee);
- *The George Enescu Society* (United States of America);
- *Institut de Ribaupierre* (Lausanne);
- *Hochschule für Musik und Theater* (München);
- *Jerusalem Academy of Music and Dance* (Tel Aviv);
- *Académie musicale de Villecroze* (Franța);
- *Academia de Muzică, Teatru și Arte Plastice* (Chișinău);
- *Romanian Cultural Center* (Berlin and New York).

He was honored with numerous distinctions such as:

- Six composition awards granted by the Union of Romanian Composers and Musicologists (1972, 1978, 1981, 1982, 2001, 2009);
- National Music Award (1972);
- Romanian Academy Award (1973);
- “Koussewitzky” Foundation Award for the musical work *Ghirlande* (1982);

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<sup>3</sup> Information taken from the official website of the “Cluj-Modern” Festival, at <http://www.clujmodern.ro/istoric/> accessed on April 30, 2020.

- National Award for Arts, Music Category (2007) granted by the Government of Romania, in May 2008 for the opera *Orestes and Oedipus* (made after the libretto by Olivier Apert);
- Grand Prize for the entire activity (2007);
- The order „Chevalier de l'Ordre des Arts et des Lettres” (France, 2002);
- Order “Cultural Merit” in the rank of Grand Officer (2004).

## 2. Doctoral theses supervised by Cornel Țăranu

Over time, he has been the PhD supervisor of 24 PhD students who have defended their theses at the “Gheorghe Dima” National Academy of Music.

Last and First Name	Thesis title	Year of defense
Christian Wilhelm Berger	<i>Sisteme modale dinamice</i> (Dynamic Modal Systems)	1994
Dora Cojocaru	<i>Aspecte ale creației compozitorului György Ligeti</i> (Aspects of the Creation of the Composer György Ligeti)	1997
Pavel Pușcaș	<i>Aspecte ale cristalizării stilistice în arta muzicală</i> (Aspects of Stylistic Crystallization in the Art of Music)	1998
Clemansa-Liliana Firca	<i>Modernitate și avangardă în muzica ante- și interbelică a secolului al XX-lea (1900-1940)</i> (Modernity and avant-garde in pre- and interwar music of the twentieth century (1900-1940))	1998
Gavril Irányi	<i>Muzica contemporană la răscruce de secole. Problema continuității ideatice și viabilitatea tehnicilor componistice</i> (Contemporary music at the crossroads of centuries. The problem of ideational continuity and viability of compositional techniques)	2000
Adrian Pop	<i>Requiemul românesc</i> (The Romanian Requiem)	2001
Olga-Irina Hasnaș	<i>Ideii dominante în creația românească după 1920 până în prezent. Demers analitic în ultimele creații ale compozitorilor Pascal Bentoiu și Theodor Grigoriu</i> (Dominant Ideas in Romanian Creation	2001

Last and First Name	Thesis title	Year of defense
	After 1920 Until Today. Analytical Approach in the Latest Creations of Composers Pascal Bentoiu and Theodor Grigoriu)	
Iulia-Narcisa Cibișescu-Duran	<i>Structuri polimorfe în postmodernismul muzical românesc</i> (Polymorphic Structures in Romanian Musical Postmodernism)	2001
Ninuca Maria Ioana Pop	<i>Elemente specifice ale scriiturii pianistice enesciene</i> (Specific Elements of Enescu's Piano Writing)	2001
Péter Szeghő	<i>Tehnici de compoziție în "Mikrokosmos" de Béla Bartók</i> (Composition Techniques in "Mikrokosmos" by Béla Bartók)	2001
Francisc László	<i>Béla Bartók și muzica populară a românilor din Banat și Transilvania</i> (Béla Bartók and the Folk Music of the Romanians from Banat and Transylvania)	2002
Naina-Crina Jinga	<i>Tehnici și structuri în lucrări camerale proprii</i> (Techniques and Structures in Own Chamber Works)	2003
Adrian Borza	<i>Tehnici de compoziție pe calculator în lucrări proprii</i> (Computer Composition Techniques in Own Works)	2004
Ioan Pop	<i>Tendențe și structuri în muzica actuală</i> (Trends and Structures in Current Music)	2004
Cristian Bence-Muk	<i>Aspecte actuale ale operei și oratoriului în creația proprie</i> (Current Aspects of Opera and Oratorio in One's Own Creation)	2005
Aurel Marc	<i>Colaborarea compozitor-interpret în literatura muzicală de specialitate a oboiului</i> (Collaboration Composer-Performer in the Specialized Musical Literature of the Oboe)	2005
Ciprian Pop	<i>Aspecte ale scriiturii pentru orchestră și muzică de cameră în muzica contemporană</i> (Aspects of Writing for Orchestra and Chamber Music in Contemporary Music)	2006
Șerban Marcu	<i>Aspecte ale scriiturii contemporane în lucrări vocal-instrumentale proprii</i> (Aspects of Contemporary Writing in Own Vocal-Instrumental Works)	2006
Cristian Misievici	<i>Structuri proporționale, structuri simetrice în componistica personală</i> (Proportional Structures, Symmetrical Structures in Personal Composition)	2007

Last and First Name	Thesis title	Year of defense
Tatiana Marcu (Oltean)	<i>Perspective analitice în opera Oratoriul «Meșterul Manole» de Sigismund Toduță</i> (Analytical Perspectives in the Work Oratorio «Master Manole» by Sigismund Toduță)	2008
Răzvan Metea	<i>Interferențe stilistice în creația contemporană</i> (Stylistic Interferences in Contemporary Creation)	2008
Monica Ramona Cengher	<i>Valori în cvartetul de coarde românesc: Pascal Bentoiu, Anatol Vieru, Wilhelm Georg Berger</i> (Values in the Romanian string quartet: Pascal Bentoiu, Anatol Vieru, Wilhelm Georg Berger)	2009
Elena Boancă Cătuna	<i>Personalități ale artei muzicale: compozitorul Vasile Herman</i> (Personalities of the Musical Art: the Composer Vasile Herman)	2013
Lavinia Nadiana Simonis	<i>Ultimul Beethoven</i> (The Last Beethoven)	2015

### 3. Musicological papers

The passion for George Enescu's musical creation materialized in the publication of a reference volume entitled *Enescu în conștiința prezentului: eseuri* (Enescu in the consciousness of the present: essays) (1969, Publishing House for Literature, Bucharest). The work was translated into French with the title: *Enesco dans la conscience du présent* (1981, Scientific and Encyclopedic Publishing House, Bucharest).

His musicological publications approach themes from the contemporary Romanian as well as universal creation, of which I mention, in chronological order, the following titles:

1. „Alte manifestări muzicale: un trio în primă audiție” (Other musical manifestations: a trio in the first audition) – musical review, in: *Muzica*, Bucharest, no. 7 / 1957.
2. „Aspecte ale evoluției conceptului de ritm în muzica secolului nostru” (Aspects of the evolution of the concept of rhythm in the music of our century), in: *Lucrări de muzicologie* (Musicology papers), Cluj-Napoca, no. 1 / 1965.
3. „Enescu, un precursor” (Enescu, a forerunner), in: *Lucrări de muzicologie*, (Musicology papers), Cluj-Napoca, no. 2 / 1966.

4. „Confluența Enescu-Messiaen și reflectarea ei în muzica contemporană românească (The Enescu-Messiaen confluence and its reflection in Romanian contemporary music)”, in: *Lucrări de muzicologie* (Musicology papers), Cluj-Napoca, no. 3 / 1967.
5. „Trăsături ale simfonismului lui Enescu” (Features of Enescu’s symphony), in: *Muzica*, Bucharest, no. 6 / 1967.
6. „Etapе post-enesciene” (Post-enescian stages), in: *Lucrări de muzicologie* (Musicology papers), Cluj-Napoca, no. 4 / 1968.
7. „Trăsături ale simfonismului enescian” (Features of Enescu’s symphony), in: *Studii de muzicologie* (Musicology studies), Bucharest, no. 4 / 1968.
8. „Ludovic Feldman: in memoriam (în primă audiție absolută)” (Ludovic Feldman: in memoriam in the first absolute audition), in: *Tribuna*, Cluj-Napoca, year 12, no. 7 / 1968 (15 II), p. 7.
9. „Miorița – Baladă-oratoriu de Sigismund Toduță” (Miorița – Ballad-oratorio by Sigismund Toduță), in: *Muzica*, Bucharest, no. 12 / 1969.
10. „Oratoriul Miorița de Sigismund Toduță” (Miorița Oratory by Sigismund Toduță), in: *Lucrări de muzicologie* (Musicology papers), Cluj, no. 5 / 1969.
11. „Enescu în lumina unei partituri necunoscute: *Strigoii* după Eminescu” (Enescu in the light of an unknown score: *The Ghosts* after Eminescu), in: *Muzica*, Bucharest, no. 1 / 1972.
12. „Simfonia a V-a de Enescu” (Enescu’s Fifth Symphony), in: *Muzica*, Bucharest, no. 4 / 1973.
13. „Spectacol Glodeanu la opera din Cluj” (Glodeanu musical event at the Opera House in Cluj), in: *Muzica*, Bucharest, no. 10 / 1973, p. 23-25.
14. „Muzicienii în anul 1935” (The musicians in 1935), in: *Muzica*, Bucharest, no. 8 / 1979 (Cornel Țăranu et. al).
15. „Elemente înnoitoare în creația lui Sigismund Toduță” (Renewing elements in the creation of Sigismund Toduță), in: *Lucrări de muzicologie* (Musicology papers), Cluj-Napoca, no. 14 / 1979.
16. „Împliniri și deziderate în muzica românească de cameră” (Achievements and desideratum in Romanian chamber music) in: *Muzica*, Bucharest, no. 9 / 1980.
17. „Obsesia simetriei la Webern” (Webern’s obsession with symmetry), in: *Lucrări de muzicologie* (Musicology papers), Cluj-Napoca, no. 17-18 / 1985.
18. „Tribuna compozitorilor din Satu-Mare” (The tribune of the composers from Satu-Mare), in: *Muzica*, Bucharest, no. 7 / 1986.
19. „Meșterul Manole de Sigismund Toduță” (*Master Manole* by Sigismund Toduță), in: *Muzica*, Bucharest, no. 6 / 1986.



20. „Repere ale muzicii de cameră românești: Mihai Moldovan” (Highlights of Romanian chamber music: Mihai Moldovan), in: *Muzica*, Bucharest, no. 2 / 1990.
21. „Gânduri despre opera Clujeană” (Thoughts about the Cluj opera), in: *Adevărul de Cluj*, Cluj-Napoca, year XV, no. 3719 / 1991, p. 5.
22. „Enescu in the light of an unfinished work”, in: *Muzica*, Bucharest, no. 3 / 1997.
23. „Enescu in lumina unei lucrări inedite: *Caprice Roumain pour violon et orchestra*” (Enescu in the light of an original work: *Caprice Roumain pour violon et orchestra*), in: Lucia-Monica Alexandrescu (coord.), *Simpozionul International de Muzicologie “George Enescu”: George Enescu in muzica secolului XX la 40 de ani de la moartea sa* (“George Enescu” International Symposium on Musicology: George Enescu in twentieth century music 40 years after his death), Editura Muzicală Publishing House, Bucharest, 2000, p. 58-60.
24. „Enescu azi” (Enescu Today) in: Lucia-Monica Alexandrescu (ed.), *Simpozionul internațional de muzicologie „George Enescu”: George Enescu și muzica secolului al XX-lea* (George Enescu International Symposium on Musicology: George Enescu and 20th Century Music), Editura Muzicală Publishing House, Bucharest, 2001, p. 7-9.
25. „O altă inedită enesciană” (Another unique Enescian), in: Lucia-Monica Alexandrescu (ed.), *George Enescu în perspectivă contemporană: Simpozionul Internațional de Muzicologie „George Enescu”* (“George Enescu” International Symposium on Musicology), Bucharest, 24-25 September 2001, Institutul Cultural Român, Bucharest, 2005, p. 135-136.
26. „Liedul la bine și la rău” (Lied in good or bad times), in: Mariana Nicolesco & Pascal Bentoiu (coord.), *Simpozion dedicat liedului românesc. Festivalul național al liedului românesc. Concursul național de interpretare* (Symposium dedicated to the Romanian lied. The national festival of the Romanian lied. National interpretation contest), Bucharest, 2003, p. 33.
27. „Meșterul Manole de Sigismund Toduță” (Master Manole by Sigismund Toduță) in: Ninuca Oșanu, Mihai Ghircoiașu, Hilda Iacob (red.), *Studii toduțiene* [Conține și comunicări susținute în cadrul simpozioanelor anuale organizate de către Fundația „Sigismund Toduță”] (Toduță Studies [Also contains papers given at the annual symposia organized by the Foundation “Sigismund Toduță”), Cluj-Napoca, MediaMusica Publishing House, Cluj-Napoca, 2004, p. 73-81.

28. „Prefață” (Preface) in: Livia Teodorescu-Ciocănea (aut.), *Timbrul muzical* (Musical Timbre), Editura Muzicală Publishing House, Bucharest, 2004.
29. „Nichita Stănescu: evocare” (Nichita Stănescu: evocation) at section *In memoriam*, in: *Apostrof*, Cluj-Napoca, year 15, no. 2 / 2004, p. 3.
30. „Imaginea actuală a creației enesciene” (The current image of Enescu’s creation), in: *Apostrof*, Cluj-Napoca, year 16, no. 6 / 2005, p. 3.
31. „L’image actuelle de la creation d’Enescu”, in: Laura Manolache & Liliana Birnap (coord.), *Simpozionul Internațional de Muzicologie: Festivalul Internațional „George Enescu”* (International Symposium on Musicology: International Festival „George Enescu”), Editura Muzicală Publishing House, Bucharest, 2005, p. 45-49.
32. „Centenar Sigismund Toduță” (Centenary Sigismund Toduță), in: *Apostrof*, Cluj-Napoca, year 19, no. 7 / 2008, p. 3-4.
33. „Întâlniri cu Blaga” (Meetings with Blaga), in: *Apostrof*, Cluj-Napoca, year 19, no. 9 / 2008, p. 3.
34. „Repere stilistice în creația lui Paul Constantinescu” (Stylistic landmarks in the creation of Paul Constantinescu), in: *Apostrof*, Cluj-Napoca, year 20, no. 9 / 2009, p. 15.
35. „Dinu Lipatti – compozitorul” (Dinu Lipatti – the composer), in: *Apostrof*, Cluj-Napoca, 1220-3122, year XXII, no. 1 / 2011, p. 3.
36. „Prefață” (Preface) in: Tatiana Oltean (autor), *Mitul Meșterului Manole în lumina binomului creator Sigismund Toduță – Lucian Blaga*, Eikon Publishing House, Cluj-Napoca, 2012.
37. „Flaine Quintette pour instruments a vent (1996-97)”, in: Dan Dediu, (coord.), *The performer-creator relationship in the Romanian chamber repertoire with clarinet in the period 1990-2000*, National University of Music, Bucharest, 2013, p. 209-219.
38. „Testamentul călugăriței Teofana” (The will of the nun Teofana) in: Liviu Dănceanu (coord.), *Soundtrack from vocal group to chamber choir: The King’s Singers and Madrigal National Chamber Choir*, National University of Music, Bucharest, 2015, p. 172-176.
39. „Întâlniri cu Ligeti” (Meetings with Ligeti), in: *Arta*, no. 2 / 2016, p. 21-24.
40. „Strigoii: un poem-oratoriu de Eminescu și Enescu” (The Ghosts: an oratorical poem by Eminescu and Enescu), in: *Steaua*, Cluj-Napoca, year 69, no. 10 / 2018, p. 56-57.

#### 4. Musical creation

The Master Cornel Țăranu himself stated in an interview with Andrei Ivănescu: “All my activities are to be imagined, thought, evaluated from the perspective of the composer.[...] composition is the key to my activity.”<sup>4</sup> He also mentioned that: “a good composer needs talent, sensitivity and intuition”<sup>5</sup>.

These elements, to which an enormous amount of work and many other qualities are added, enabled the personality of the master to leave a strong mark on the Cluj music school of composition and turned him into an impactful representative at national and universal level.

Representing an effigy of the contemporary Romanian music school of composition, Cornel Țăranu has included over 100 works in the patrimony of the national musical culture.

A major concern is the passion for the creation of George Enescu. Thus, he completed, according to Enescu’s original sketches, *Symphony no. 5* (parts I and IV), *Caprice Roumain for violin and orchestra*, the oratorio-poem *Strigoii (Ghosts) for soprano, tenor, baritone, choir and orchestra* and the *Concerto for piano and orchestra*.

He also transcribed the manuscript of Part I of the *Concert Symphony for Violin and Orchestra*.

Musicologist Viorel Cosma presents Cornel Țăranu’s passion for George Enescu’s musical creation as it follows:

“The in-depth study of Enescu’s heritage, beyond the extensive analyses, volumes and reconstructions of unique works –*Strigoii, Capriciul român, Simfonia nr. V – (The Ghosts, Romanian Caprice, Symphony no. V)* provided Cornel Țăranu a new creative horizon, because his spiritual



CORNEL ȚĂRANU: WORKING ROOM

<sup>4</sup> Ivănescu Andra, *Interviu cu compozitorul Cornel Țăranu*, [Interview with the composer Cornel Țăranu] available at <http://www.romania-muzical.ro/articol/interviu-cu-compozitorul-cornel-taranu/192/15/2> accessed on May, 1, 2020.

<sup>5</sup> *Ibidem*.

mentor was a general forerunner of all future trends. The most precious fruit of these investigations and discoveries materialized in the work of *Orestes and Oedipus*, in the poetic world of Tristan Tzara and in the concert pages after 2000, where Cornel Țăranu seems to have stepped into a new creative stage, of universal synthesis.”<sup>6</sup>

Musicologist Valentina Sandu-Dediu states that although Cornel Țăranu was stylistically inspired by Enescu, he still notes in his music “a certain harshness of expression, a specific Transylvanian trait that is not found in Enescu.”<sup>7</sup>

In order to offer another perspective on the musical creation of master Cornel Țăranu, I reproduce an excerpt from the paper accompanying his proposal as full member of the Romanian Academy:

„A composer who grew up musically in the vein of the Enescu-Toduță tradition, Cornel Țăranu maintained a personal melodicity and a modal language that was more and more chromatic, freer, with obvious appeals to archaic folklore (lament, doina), in vocal forms (songs), but also in some instrumental works. From «vocality» and «cantability» he takes a bold step towards elements of serialism, and finally moving towards a controlled aleatoricism, where he gave free rein to improvisation.”<sup>8</sup>

Numerous works from the creation of master Cornel Țăranu have been performed in the programs of many festivals, among which I mention:

- „Toamna Muzicală Clujeană” (Cluj Musical Autumn);
- Festivalul Internațional „Cluj Modern” (International Festival „Modern Cluj);
- Festivalul Internațional „George Enescu” (The “George Enescu” International Festival) Bucharest;

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<sup>6</sup> Viorel Cosma *apud* Florin Luchian, *In Honorem Magister Cornel Țăranu*, Filarmonica Magazin (*Philharmonic Magazine*) nr. 10/2014, p. 38-42 at: [https://issuu.com/filarmonica\\_iasi/docs/revista\\_10/43](https://issuu.com/filarmonica_iasi/docs/revista_10/43) accessed on 29 April 2020, p. 41.

<sup>7</sup> Valentina Sandu-Dediu, „Cornel Țăranu”, in *Grove Music Online*, published on 28 May 2015, accessed on 29 April 2020, available at: <https://www.oxfordmusiconline.com/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000027508>

<sup>8</sup> Information taken from the paper accompanying his proposal as full member of the Romanian Academy on recommendation of academician Mihnea Gheorghiu and academician Răzvan Theodorescu. The paper may be consulted at: <https://acad.ro/bdar/propuneri2012.php> accessed on the 1st of May 2020.

- „Săptămâna Internațională a Muzicii Noi” (International New Music Week) Bucharest;
- Festivalul muzicii românești (Romanian music festival) Yassi;
- Festivalul „Timișoara muzicală” (The “Musical Timisoara” Festival)
- Festivalul Internațional „Academia Sighișoara” (International Festival „Sighișoara Academy”);
- Festivalul de muzică contemporană (Contemporary Music Festival) Royan;
- Festivalul de muzică contemporană (Contemporary Music Festival) Budapest;
- American Romanian Festival (Ann Arbor);
- Festivalul de muzică contemporană (Contemporary Music Festival) Zagreb;
- Festivalul de muzică contemporană (Contemporary Music Festival) Budapesta.

Within the International Festival “Toamna Muzicală Clujeană” (Cluj Musical Autumn), 2014 edition, prof. Adrian Pop organized, on October 19, a recital-homage dedicated to Master Cornel Țăranu, “on the occasion of his extraordinary youth at the age of 80!” in which works of the master and works dedicated to him by the disciples were performed. In the program of the event, Cornel Țăranu’s efforts and contribution to the musical art are praised in the following terms:

“His creation went through successive stylistic stages, from the opposing tendency of youth grafting innovative impulses on the solid assimilation of traditional and national values, to experimenting with the boldness of the avant-garde and the multiple ways of refreshing the means of expression to reach a stylistic platform of synthesis and its personal and unmistakable ethos of maturity. His works have been published by prestigious publishing houses in the country and abroad - ESPLA and the Music Publishing House in Bucharest or the Salabert and Leduc publishing houses in Paris. A welcome completion of the published work of master Cornel Țăranu is currently being undertaken by the Arpeggione publishing house in Cluj. Always inquisitive, innovative and attracted by novelty, Cornel Țăranu naturally integrated with that important generation of Romanian composers who raised the Romanian composition school to the highest levels of modernity.”<sup>9</sup>

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<sup>9</sup> Excerpt from the concert program of the artistic event organized on 19 October 2014 within the “Musical Autumn in Cluj International Festival”.

## Selective list of musical creation

Below I present a selective list of maestro Cornel Țăranu's musical creation organized chronologically according to the following musical genres: opera, stage music, film music, vocal-symphonic music, symphony, works for soloist and orchestra.

### 4.1. Vocal-symphonic music

1. *Cetini negre* (Black Branches) (1958), three poems for tenor and orchestra, lyrics by Lucian Blaga: *Cetini negre*; *Semnal de toamnă*; *Noapte extatică* (Black Branches, Autumn signal; Ecstatic night) first audition Cluj, April 6, 1958, Philharmonic Orchestra, conductor: Gheorghe Vintilă.
2. *Cântece de dor* (Songs of longing) (1961), three poems for tenor, soprano and orchestra, lyrics by Nicolae Labiș: *Și dragostele noastre*; *Am iubit*; *Dor* (And our loves; I loved; Longing) first audition Cluj, 10 February 1962, Philharmonic Orchestra, conductor: Paul Popescu.
3. *Cântare unui ev aprins* (Songs of a burning age) / *Cantata no. 1* (1962); for tenor, male choir and orchestra, lyrics Nicolae Labiș, first audition Cluj, 30 December 1962, Philharmonic Orchestra, conductor: Emil Simon.
4. *Stejarul lui Horea* (Horea's oak) / *Cantata no. 2* (1963), women 's choir and orchestra, lyrics by Leonida Neamțu, first audition Cluj, 27 May 1964, Philharmonic Orchestra, Emil Simon.
5. *Cortegiul* (Procession) (1973), sung in memory of Avram Iancu, mixed choir and orchestra, texts from the obituary of Avram Iancu, first audition Cluj-Napoca, 19 October 1974, Philharmonic Orchestra, conductor: Cornel Țăranu.
6. *Supplex II* (1974), sung for mixed choir and instrumental ensemble, Latin texts from *Supplex Libellus Valachorum* / 1972, first audition Cluj, 5 November 1974, Philharmonic Orchestra, conductor: Emil Simon.
7. *Cantus Transylvaniae* (1978), cantata for mixed choir and instrumental ensemble, Latin texts from the founding documents of the Napoca fortress (II<sup>nd</sup> century), first audition Cluj-Napoca, 5<sup>th</sup> of May 1979, Philharmonic Orchestra, conductor: Emil Simon.
8. *Orfeu* (1985), baritone and chamber orchestra, lyrics by Cezar Baltag, first audition Cluj-Napoca, 13 May 1985, „Ars Nova”.
9. *Simfonia da Requiem* (2005), mixed choir and orchestra on biblical texts, first absolute audition Romanian broadcasting, February 2007.

10. *Lăutarul* (Fiddler), dramatic oratorio in 4 scenes (libretto after Camil Petrescu for tenor, baritone, narrator and chamber orchestra) / *Le ménétrier*, oratorio dramatique (libret d'après Camil Petrescu pour ténor, baryton, récitant et orchestre de chambre), lyrics: Anton Pann; Romanian Academy Publishing House, Bucharest, 2015.
11. *Hetero(sym)phony: pour orchestre*. Cantata for men's choir and orchestra, Editura Muzicală Publishing House, Bucharest, 2014 (lyrics by Mihai Eminescu), Romanian Academy Publishing House, Bucharest, 2019.

#### 4.2. Symphonic music

1. *Simfonie pentru orchestră mare* (Symphony for large orchestra) (1957).
2. *Secvențe pentru orchestră de coarde* (Sequences for string orchestra) (1960), first audition Cluj, 14 January 1961, Philharmonic Orchestra, conductor: Anatol Chisadji. Editura Muzicală Publishing House, Bucharest, 1965 (EDC 1036).
3. *Sinfonia Brevis* (1962), first audition Cluj, 17 November 1962, Philharmonic Orchestra, conductor: Mircea Cristescu.
4. *Simetrii* (1964), first audition Cluj, 14 April 1965, Philharmonic Orchestra, conductor: Mircea Cristescu; Editura Muzicală Publishing House, Bucharest, 1967.
5. *Incantații* (1965), first audition Cluj, 15 January 1966, Philharmonic Orchestra, conductor: Mircea Cristescu, Leduc Publishing House, Paris, 1971.
6. *Sinfonietta Giocosa* (1968), first audition Cluj, 28 May 1968, Music Highschool Orchestra, conductor: Mihai Guttman.
7. *Alternanțe* (1968), orchestră, first audition Bucharest, 29 May 1963, Radio Studio Orchestra, conductor: Liviu Ionescu; Editura Muzicală Publishing House, Bucharest, 1973.
8. *Racorduri* (1971), chamber orchestra, first audition Zagreb, 16 May 1971, Philharmonic Orchestra „Transylvania” din Cluj, conductor: Mircea Cristescu.
9. *Simfonia no. 2 „Aulodica”* (1976), orchestra, first audition Cluj-Napoca, 8 April 1978, Philharmonic Orchestra, conductor: Emil Simon, Editura Muzicală Publishing House, Bucharest, 1980.
10. *Ghirlande* (1979), chamber orchestra, first audition Bucharest, 3 decembrie 1979, „Ars Nova”, conductor: Cornel Țăranu (Attacca Babel 9264 / 9265 / 9266 – 5 ADD).
11. *Sinfonietta „Pro juventute”* (1984), pentru orchestră de coarde, first audition Cluj-Napoca, 1984, Orchestra Liceului de Muzică, Mihai Guttman.

12. *Simfonia no. 3 „Semne”* (Symphony no. 3 “Signs”) (1984), first audition Cluj-Napoca, 25 September 1984, Philharmonic Orchestra, conductor: Cristian Mandeal. Editura Muzicală Publishing House, Bucharest, 1987.
13. *Simfonia no. 4 „Ritornele”* (1987), first audition Cluj-Napoca, 9 octombrie 1987, Philharmonic Orchestra, conductor: Cristian Mandeal; Editura Muzicală Publishing House, Bucharest, 1992 (EDC 470).
14. *Sonata rubato II* (1988), for oboe, piano and chamber orchestra.
15. *Siciliana-Blues* (1998), piano, chamber orchestra and percussion, first audition, Constanța, 13 July 1998, Philharmonic Orchestra, conductor: Daniel Kessner.
16. *Concerto Breve* (2002), orchestra of 24 flutes, The Flute Ensemble of the “Gheorghe Dima” Academy of Music, conductor: Tudor Feraru (2010).
17. *Rimembranza* (2005), orchestră, first audition Bucharest, 26 November 2005, Philharmonic Orchestra, conductor: Cristian Mandeal.
18. *Sax-Sympho* (2006), saxophone and orchestra, first audition Bucharest, 24 May 2006, Radio Chamber Orchestra, conductor: Carmen Cârnelci.
19. *Saramandji: pour orchestre* [„for Dana”], first audition Cluj-Napoca, 10 August 2008, Philharmonic Orchestra „Transylvania”, conductor: György Selmeczi; Editura Muzicală Publishing House, Bucharest, 2009.
20. *Simphony Memorial pour orchestre*, In memory of the victims of totalitarianism, Editura Muzicală Publishing House, Bucharest, 2013.
21. *Yang & Yin pour orchestre* (2013), Editura Muzicală Publishing House, Bucharest, 2014.
22. *Cantus Gemellus: pentru orchestră / pour orchestre*, Editura Muzicală Publishing House, Bucharest, 2015.
23. *Palindrom pentru orchestră* (2016), first audition 2019, “Transylvania” Philharmonic Orchestra, Cluj-Napoca, conductor: Cristian Mandeal.
24. *Bachiana* (2016), “Transylvania” Philharmonic Orchestra, Cluj-Napoca, conductor: Cristian Mandeal.
25. *Heraldica pentru orchestră* (Heraldry for orchestra) – homage to the Romanian Academy (1866-2016), Romanian Academy Publishing House, Bucharest, 2016.
26. „Aforistica” Symphony (2017).
27. *Omagiu 1918* (Homage 1918) (2018), first audition 2018, “Moldova” Philharmonic Orchestra, Yassi, conductor: Victor Dumănescu.
28. *Sonata concertantă pentru orchestră* (Concerto sonata for orchestra) (2019).
29. *Cercar la nota pentru orchestră* (*Cercar la nota for orchestra*) (2019-2020).



### 4.3. Choral music

1. *Închinare* (Worship) (1959), baritone, mixed choir and piano, lyrics by Mihai Beniuc, Editura Muzicală Publishing House, Bucharest, 1959.
2. *Dă-mi ochii tăi* (Give me your eyes) (1960), madrigal for mixed choir, lyrics by Ady Endre, translation by Eugen Jebeleanu.
3. *Totul e dragoste-n juru-mi* (Everything is love around me) (1961), madrigal for equal voices, lyrics by József Attila, translation by Nina Cassian.
4. *Fruntea-n palma ta o ține* (Hold my forehead in your palm) (1961), madrigal for equal voices, lyrics of József Attila, translation by Nina Cassian
5. *Dorul, Dor* (Longing, Longing) (1964), madrigal for equal voices, lyrics by Lucian Blaga, in: *Cântece și madrigale. Coruri pe voci egale de compozitori români* (Songs and madrigals. Choirs on equal voices by Romanian composers), Editura Muzicală Publishing House, Bucharest, 1966.
6. *Spune-o-ncet, n-o spune tare* (Say it slowly, don't say it out loud) (1964), madrigal for equal voices, lyrics of Lucian Blaga, in: *Cântece și madrigale. Coruri pe voci egale de compozitori români* (Songs and madrigals. Choirs on equal voices by Romanian composers), Editura Muzicală Publishing House, Bucharest, 1966.
7. *Șoaptă* (Whisper) (1964), madrigal for equal voices, lyrics by Ion Vinea.
8. *Regret* (Regret) (1964), madrigal pentru voci egale, versuri de Ion Vinea.
9. *Cei sărutați de mine* (1966), madrigal for mixed choir, lyrics by Ady Endre, translation by Eugen Jebeleanu.
10. *Supplex I* (1971), mixed choir, Latin lyrics from *Supplex libellus valachorum*, Cluj Conservatory, 1972.
11. *Tombeau de Verlaine / Mormântul lui Verlaine* (Verlaine's grave) (1975), mixed choir / 12 vocal soloists, lyrics by Stéphane Mallarmé, Salabert Publishing House, Paris, 1976.
12. *Testament* (Will) (1988), mixed choir, old Romanian lyrics.
13. *Dedicații* (1991), bass, reciter, choir and small orchestra, lyrics by Nichita Stănescu.
14. *Modra Rijéka – Blue River* (2002), mixed choir, lyrics by Mak Dizdar.

### 4.4. Works for soloist and orchestra

1. *Concert pentru pian și orchestră* (Concert for piano and orchestra) (1966), first audition Cluj, 29 Mai 1967, Philharmonic Orchestra, conductor: Mircea Cristescu. Cluj Conservatory, 1972.

2. *Intercalări* (Inserts) (1967), piano and orchestra, first audition Cluj, 13 December 1969, Philharmonic Orchestra.
3. *Cântec lung* (Long song) (1974), clarinet and string orchestra, first audition Berna, 18 April 1975, Bern Chamber Orchestra, Conductor: Mircea Cristescu. Editura Salabert, Paris, 1975.
4. *Prolegomene II* (1982), string orchestra and piano, first audition Bucharest, 23 March 1982, „Ars Nova”, Cornel Țăranu.
5. *Oglinzi / Miroirs* (1990), for soprano saxophone and orchestra chamber, first audition Cluj-Napoca, 15 November 1991, Philharmonic Orchestra, Corneliu Dumbrăveanu (CD Nova Musica).
6. *Cadențe concertante* (1993), for cello and chamber orchestra.
7. *Antiphona* (1996), flute and orchestra, first audition Cluj-Napoca, 11 April 1997, Philharmonic Orchestra, solist: Pierre-Yves Artaud, conductor: Barrie Webb.
8. *Concert pentru oboi și chamber orchestra* (Concert for oboe and chamber orchestra) (1998), first audition Cluj-Napoca, 4 April 1999, *Ars Nova*, solist: Aurel Marc, conductor: Cornel Țăranu.
9. *Diferencias*, for baritone saxophone and orchestra (2009), “Transylvania” Philharmonic Orchestra, Cluj-Napoca, solist: Daniel Kientzy, conductor: Horia Andreescu.
10. *Semper-idem* for saxophone and orchestra (2015), first audition “Transylvania” Philharmonic Orchestra, Cluj-Napoca, solist: Daniel Kientzy, conductor: Tiberiu Soare, 2017.

#### 4.5. Chamber music

1. *Trio pentru vioară, violă și violoncel* (Trio for violin, viola and cello) (1952), ESPLA, Bucharest, 1956.
2. *Sonata-poem pentru clarinet și pian* (Sonata-poem for clarinet and piano) (1954).
3. *Balada Transilvaniei* (The Ballad of “Transylvania”) (1956), poem-sonata for cello and piano.
4. *Trei cântece pe versuri de George Topârceanu* (Three songs on lyrics by George Topârceanu) (1956), tenor / soprano and piano.
5. *Trei Elegii Bucovinene* (Three Elegies of Bucovina) (1958, 1962), voice and piano, in: *Culegere de lieduri de compozitori români contemporani* (Collection of lieds by contemporary Romanian composers), Editura Muzicală Publishing House, Bucharest, 1964.
6. *Epitaf* (Epitaph) (1958, revised 1963), voice and piano, lyrics by Lucian Blaga.

7. *Poarta călătoare* (Passing gate) (1959, revised, 1963), voice and piano, lyrics by Camil Petrescu.
8. *Cântece de dor* (Songs of longing) (1959), voice and piano, lyrics by Nicolae Labiș in: *Culegere de lieduri de compozitori români contemporani* (Collection of lieds by contemporary Romanian composers) Editura Muzicală Publishing House, Bucharest, 1964.
9. *Sonata pentru flaut și pian* (Sonata for flute and piano) (1960), Editura Muzicală Publishing House, Bucharest, 1963.
10. *Sonata ostinato per piano* (1961), Editura Muzicală Publishing House Publishing House, Bucharest, 1964.
11. *Cântec de seară* (Evening song) (1962), voice and piano, lyrics by Zaharia Stancu.
12. *Ciornă* (Draft) (1963, rev. 1966), voice and piano, lyrics by Camil Petrescu. Paris, Editura Salabert, 1969;
13. *Contraste I-II pentru pian* (1963), Editura Muzicală Publishing House, Bucharest, 1966.
14. *Sonata pentru oboi și pian* (Sonata for oboe and piano) (1963), Cluj Conservatory, 1970.
15. *Improvizații pentru flaut / clarinet solo* (Improvisations for solo flute / clarinet) (1963), transcription from Part II of the *Sonata for Oboe*, Leduc Publishing House, Paris, 1975.
16. *Trei piese pentru clarinet și pian* (Three pieces for clarinet and piano), Editura Muzicală Publishing House, Bucharest, 1964.
17. *Dialoguri I* (Dialogues I) (1966), 6 instruments (flute, clarinet, trumpet, vibraphone, percussion and piano), Salabert Publishing House, Paris, 1969.
18. *Întoarcere* (Return) (1967), voice and piano, lyrics by Lucian Blaga.
19. *Trei poeme de Ana Blandiana* (Three poems by Ana Blandiana) (1967), voice and piano.
20. *Dialoguri II* (Dialogues II) (1967), piano solo, Gerig Publishing House, Köln, 1971.
21. *Patul lui Procust* (Procust's bed) (1970), baritone, clarinet, viola and piano, lyrics by Camil Petrescu, Salabert Publishing House, Paris, 1972.
22. *Odă în metru antic* (Ode in ancient meter) (1972), baritone, clarinet, violin, piano and percussion, lyrics by Mihai Eminescu, Salabert Publishing House, Paris, 1974.
23. *Două poeme* (Two poems) (1975), soprano, flute, violin, viola, cello, piano and percussion, lyrics by Ana Blandiana, Salabert Publishing House, Paris, 1975.

24. *Rezonanțe I* (Resonances I) (1977), guitar, Salabert Publishing House, Paris, 1978.
25. *Rime di Michelangelo* (1977), bariton și ansamblu cameral, versuri în limba italiană de Michelangelo, Editura Salabert, Paris, 1978.
26. *Rezonanțe II* (Resonances II) (1978), guitar and string quartet, Salabert Publishing House, Paris, 1978.
27. *Ofrande I* (Offering I) (1978), flute and 2 percussion groups, Salabert Publishing House, Paris, 1979.
28. *Ofrande II* (Offering I) (1978), flute, 2 percussion groups, string quintet and piano, Salabert Publishing House, Paris, 1979.
29. *4 Poeme* (4 Poems) (1978), baritone and piano, lyrics by Nichita Stănescu, Salabert Publishing House, Paris, 1972.
30. *Cântece fără dragoste* (Songs without love) (1980), baritone, reciter, trombone, string quartet, piano and percussion, lyrics by Nichita Stănescu, Salabert Publishing House, Paris, 1981.
31. *Prolegomene I* (1981), string quartet and piano, Salabert Publishing House, Paris, 1981.
32. *Cântece Nomade* (Nomadic Songs) (1982), 2 mezzo-sopranos, tenor, baritone, reciter and chamber ensemble, lyrics by Cezar Baltag.
33. *Sonata pentru clarinet și percuție* (Sonata for clarinet and percussion) (1985), Salabert Publishing House, Paris, 1986.
34. *Sonata pentru contrabas solo* (Sonata for solo double bass) (1986), Cluj Conservatory, 1986.
35. *Sonata rubato I* (1986), oboe solo, Cluj Conservatory, 1986.
36. *Sempre ostinato I* (1986), soprano saxophone / clarinet, Salabert Publishing House, Paris, 1986.
37. *Sempre ostinato II* (1988), saxophone / clarinet and 7 instruments, Salabert Publishing House, Paris, 1988.
38. *Ofrande III* (Offerings III) (1988), flute, piano and percussion, Salabert Publishing House, Paris, 1989.
39. *Cântece fără răspuns* (Unanswered songs) (1988), baritone, reciter, clarinet, piano and strings, lyrics by Nichita Stănescu.
40. *Omagiu lui Paul Celan* (Tribute to Paul Celan) (1989), mezzo-soprano, bass and chamber ensemble, lyrics by Paul Celan (UCMR-CD 005).
41. *Memento / Remember* (1989), mezzo-soprano, bass and chamber ensemble, lyrics by Paul Celan;
42. *Sonata solo pentru violă* (Solo sonata for viola) (1990), Salabert Publishing House, Paris, 1990.
43. *Sonata solo pentru violoncel* (Solo sonata for cello) (1992).
44. *Mozaic* (Mosaic) (1992), saxophone / clarinet and chamber ensemble.

45. *Cântece Întrerupte* (Interrupted Songs) (1993), baritone, clarinet, piano and string trio, lyrics by Nichita Stănescu.
46. *Traietorii* (Trajectories) (1994), flute, clarinet, trombone, violin, cello and percussion, Editura Muzicală Publishing House, Bucharest, 1997.
47. *Crisalide* (1995), soprano saxophone, instrumental ensemble and magnetic tape.
48. *Remembering Bartók I* (1995), oboe solo and piano *ad libitum*.
49. *Remembering Bartók II* (1995), oboe, string quartet, piano and percussion *ad libitum*.
50. *Remembering Bartók III* (1995), soprano saxophone solo, 2 tenor saxophones and 2 soprano saxophones.
51. *5 Poeme de Tristan Tzara* (5 Poems by Tristan Tzara) (1995), bass and piano (clarinet and percussion *ad libitum*).
52. *Responsorial I* (1996), 1-2 clarinets (piano and percussion *ad libitum*).
53. *Responsorial II* (1996), soprano and alto saxophone.
54. *Laudatio per clusium* (1997), mezzo-soprano, oboe, trombone, string quintet and piano, texts from ancient Latin sources.
55. *Responsorial III* (1997), clarinet, bassoon, violin, cello, piano and percussion.
56. *Flaine-Cvintet* (1997), wind quintet.
57. *Candenze per antiphona* (1998), flute.
58. *Saturnalii* (1998), baritone, clarinet, violin, viola, cello and piano, lyrics by Vladimir Streinu.
59. *3 Poeme de Nicolae Labiș* (3 Poems by Nicolae Labiș) (1998), baritone and piano.
60. *Pentru George* (For George) (1999), soprano saxophone (Nova Musica 5110).
61. *Sonete de Shakespeare* (Shakespeare's Sonnets) (2003), voice and instrumental ensemble.
62. *Baroccoco* (2004), baroque ensemble.
63. *Mosaiken II für Klarinette (oder Bassklarinetten) oder Sopransaxophon oder Tenorsaxophon) Solo in B und Kammerensemble*, Stephan Korody-Kreutzer, 2005.
64. *Cântece târzii* (Late Songs), lyrics by Nicolae Labiș, Vladimir Streinu, Nichita Stănescu, Arpeggione Publishing House, Cluj-Napoca, 2011.
65. *Triade pentru ansamblu* (Triads for the ensemble) (2011).
66. *Refrene cu Muri pentru voce și pian* (Choruses with Muri for voice and piano) (2011).
67. *Cântece fără răspuns: pentru bas, recitator, clarinet, cvartet de coarde și pian (cu percuție ad libitum)* (Unanswered songs: for bass, reciter, clarinet, string quartet and piano (with percussion *ad libitum*), lyrics by Nichita Stănescu, Romanian Academy Publishing House, Bucharest, 2012.

68. *Kerkyra-Trio: für Sopransaxophon (oder Klarinette in B), Bratsche und Klavier*, Stephan Korody-Kreutzer, 2014.
69. *Siciliana Blues* pentru flaut, pian, percuție și orchestră de cameră (Sicilian Blues for flute, piano, percussion and chamber orchestra), Editura Muzicală Publishing House, Bucharest, 2015, first audition in 13.07.1998, within Romanian American Festival in Constanța, piano: Andrei Deleanu, conductor: Daniel Kessner.

#### **4.6. Arrangements, orchestrations, reconstructions**

1. *Strigoi (Ghosts)* by George Enescu, for soprano, tenor, baritone, choir and orchestra, lyrics by Mihai Eminescu.
2. *Symphony no. 5* (părts I and IV) by George Enescu, for women's tenor choir and orchestra (1991).
3. *Concertul pentru pian și orchestră* (Piano and orchestra concert) by George Enescu.
4. *Caprice Roumaine* by George Enescu, for violin and orchestra (1996) (in collaboration with Sherban Lupu) (Electrecord 324 / 25).

*(Translated by Cristina Șuteu)*

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