

# Irina Muresanu plays Violeta Dinescu

1.	Aretusa	16:31
	Vista	
2.	l La casa è mia e non è mia	1:33
3.	Il Non è vero ? Non è vero ?	2:09
4.	III lo ne rimasti talmente impressionato	
	che la notte me lo sognai	1:30
5.	IV Non voglio spiegare ciò che non si	
	spiega	1:17
6.	V Allucinazioni	1:22
7.	VI Basta lasciamo andare	1:02
0		/ 10
8. 9.	Satya I	6:48 5:11
7. 10.	Il faudrait d'abord désespérer Für Uli	4:31
10.	À chaque épée de lumière	9:46
12.	Pour triompher du soleil	8:48
12.	Tour thompher du soleir	0.40
	De-ale Lupului	
13.		3:10
14.	II	3:06
15.	III	3:09

Total playing time 70:36

## Foreword - Irina Muresanu

The first piece of this recording – Aretusa – was my initial encounter with Violeta Dinescu's music. I had chosen it as the contemporary work required by the Montreal International Violin competition, at the recommendation of Romanian violinist Sherban Lupu (with whom I was studying at the time for a Master's degree at the University of Illinois, and whose voice can be heard on the last track, *De'ale Lupului*). What initially looked like a short-term repertoire addition turned out to be a continuous thread at various confluences in my life....

For starters, Aretusa was heard by the French violinist Michèle Auclair, who later became my teacher and mentor in Boston, at the New England Conservatory. Its success in the competition also validated my enthusiasm for performing contemporary music from my native country, with this being my second solo album of Romanian contemporary music on the Métier label in the span of two years. Recording an entire album of Violeta Dinescu's solo violin pieces feels like coming full circle, with larger concentric circles hopefully coming up in the future.

Dinescu's music is visually mesmerizing on paper and sonically hypnotic. Works like Aretusa, Satya I, or Il faudrait d'abord désespérer have the propensity to transport the listener into transcendental states; as the composer indicates, the rhapsodic structure of the music generates itself as it unfolds like a magic carpet. In the two pieces inspired by Camus' book "The Stranger" (Pour triumpher du soleil and À chaque épée de lumière), the composer conveys moments of scorching, desperate intensity, intertwined with those of futile blankness through sound effects meant to reach outside of one's comfort level. I finished re-reading the book the night before recording these pieces; It was a sleepless night, but if I succeeded in paying justice to Dinescu's acute sensibility, it was well worth it.... The dramatic tension takes more kaleidoscopic shapes in Vista (a piece inspired by Luigi Pirandello's dream-like world) and pensive or humorous ones in Für Uli and De'ale Lupului, two pieces inspired by the composer's friends.

Working with Violeta Dinescu in preparation for this CD opened for me a new music portal: I discovered sounds I never knew my violin possessed .....

Many thanks to the fabulous Jean-Marc Laisné for the impeccable sound-and-spirit capturing of them all!

### Foreword - Violeta Dinescu

Many years ago I received a message from the virtuoso violinist and teacher Sherban Lupu, a great musician and friend, which brought me great joy: his student Irina Muresanu had won a prize in one of the most prestigious violin competitions in the world, the Montreal International competition. Sherban told me how wonderfully Irina had played my piece Aretusa, a work which she had learned with great ease, memorized, and most importantly, that she managed to express something which cannot be notated - namely the essence of the piece. I immediately guessed that what Irina had brought to light in her performance was something I call the "space between the notes", so the success was well deserved.

Like Sherban Lupu and myself, Irina Muresanu is a native Romanian. When she moved far away, to her new "home away from home", she managed to maintain what she had musically absorbed in the country of her birth. We are all defined by the geographical place where we were born, and people sensitive to the musical language have a palpable means of reflection to what I call the "space between the notes". When I composed Aretusa, I was focused on accomplishing a certain kind of sound material organization, without the intention of reflecting the musical syntax of my place of birth. However, the "signature" of the musical gesture has a special characteristic, which is recognizable. This phenomenon has become more and more important to me as I try to analyze the music of composers throughout time.

We are now many years forward since I first heard of Irina. In the meantime, I have gotten to know better the wonderful violinist and exceptional artist that is Irina Muresanu. It is not easy to define the way she plays, because words are not enough. It is a great joy to discover in her very special understanding of my pieces a communication of an almost magical nature, one in which words are not needed and in which her capacity of recreation, of vibrant transmission of the musical discourse unfolds in front of us.

Violeta Dinescu

## The Music

#### Aretusa (1988)

Arethusa (Greek Ἀρέθουσα) is the name of a nymph from Greek mythology. The myth of Arethusa is already known in Pindar's time and is most extensively and with the greatest impact described in the Metamorphoses of Ovid....

Aretusa for solo violin is based on this Greek legend and composed with a programmatic character. The arch of the piece consists of three parts which are interwoven to form a continuum.

The first part begins as a story.

A space opens up to let the story unfold. This space suggests the atmosphere of nature, which is so close to life itself. Outlined waves of breath correspond to the singing phrases of the violin.

In the second part of the piece, the river god Alpheus appears. He is bewitched when he perceives the nymph Arethusa and his feelings blossom.

The melodic material is based on the maqam which contains two second seconds. Maqām hiǧās-kār (Hidshas-Kr) - is the maqam of songs of souls in love. The characteristic expression is of an inflated passion that increases in intensity.

In the third section, Aretusa moves faster and faster. She is followed by Alpheus and she tries to avoid being caught. Her flight is interrupted from time to time by brief disruptions that suggest a wandering in time until she turns into flowing water, so that she cannot be reached by Alpheus. On the A chord, a lied unfolds - in a continuous bow stroke. The smooth melody is occasionally accompanied by left-hand pizzicatos, which do not interrupt the flow, but project it as a choreography in space.

The musical material of the work is equally inspired by traditional Romanian music, which is not quoted, but recomposed independently, opening a sort of "space between the notes", as it were. The sparse basic musical substance unfolds in a continuous change and thus ultimately enables the perception of a narrative.

#### ADETUSA



#### Vista / View (2014)

The title of work, as well as the titles of the five movements are inspired by Luigi Pirandello's novel Effetti d'un sogno interrotto./Effects of an interrupted dream.

This piece was conceived with the desire to retell Pirandello's narrative in another dimension, without an illustrative function.

The five movements encompass the dramatic structure and translate the path of the dream state towards inner worlds, parallel worlds, incompatible worlds. Each movement has an individual musical signature acting as a monolith which on the one hand interacts with other monoliths until achieving assimilation and coexistence, and on the other hand moves away, becoming incompatible with the others. The traits of these musical characters can be imagined in a dramaturgy that is created and recreated with each performance in new forms. Free and creative interpretation is necessary even when the notation is respected in its smallest details; thus, there is the possibility that each time the narrative dimension will take on new forms of existence.

### Für Uli / For Uli (1991)

The structure of the piece is based on interrelated types of melodic contours, in which melismas become a constituent element embodied in the melodic substance.

The form is the result of ever-changing material, presented in different dynamic contexts, suggesting a dramaturgy with imaginary characters.

The horizontal dimension, which is the natural expression of any narrative, coexists with the vertical one, which can result from the overlapping of musical gestures, as story threads, as projections of a visual nature, interweaving on different levels. The performer thus becomes a storyteller.

Für Uli is a birthday gift to Ulrike Tobisch-Kohlbecker as a gesture of gratitude, appreciation, and remembrance. The process of transforming a crystallized structure into a gradual fluidization, which could be perceived as a theme with increasingly distant variations, has in this case also a narrative dimension. The creative interpretation brings new aspects to light each time, as would be the case with each retelling of a story.



Hans Werner Berretz (Ha Webe,

#### Il faudrait d'abord désespérer / One must first despair (2000)

The title is a quotation from Sören Kierkegaard's "The Sickness to Death". The work creates an environment of sounds, determines the formal structure and demands a personal confrontation, so that an intense statement can arise. The interpretation should be akin to the decision-making process required in life. Thus, the piece becomes a kind of a drama "in nuce" (in a nutshell) without being actual musical theater. This creative interpretation is made possible by a flexibility of notation, both on rhythmic and on melodic contours. A carefully predetermined interpretation is possible, but more desirable is an interpretation that evolves in the moment.

At first, one must first despair...is also to be understood as a projection of life paths that have unexpected turns, which bring minimal changes on the detailed level, but gradually open enormous existential shifts.

The musical structure can only be found on the surface...

#### Satya I (1982)

The Satya cycle contains five pieces: Satya I for violin, Satya II for bassoon, Satya III for double bass, Satya IV for clarinet, and Satya V for all these instruments.

The title of this piece, which also determines the musical construction, comes from the Sanskrit word, which also means code or book of ritual laws. One of the possible interpretations of Satya is a certain kind of RITUAL, namely one that takes place according to certain precise rules, which also allows other parameters. The degree of effect of the Satya ritual acts depends in this case on the continuity of the ritual performance; any interruption of this enchanted process causes the effect to be suspended. In the Satya ritual, there are fixed rules, but also oscillating, fluctuating elements. They can act as an invitation to a creative interpretation, while respecting the continuous flow of the musical discourse.

If the concert venue and the programming sequence permit, the performer(s) can create a path through the hall and the rows during the performance, e.g. in a circle or heart shape around the audience, or start from the outside or at the back of the listeners, slowly coming forward during the first part of the form (lines 1 to 10), depending on the size of the hall.



Hans Werner Berretz (Ha Webe)

Towards the end, e.g. during the "reprise" of the opening motif at the end of line 24, the circular path can then be continued, and Satya II is concluded in the starting position. This physical element, or any other theatrical elements desired by the performer can create a magical, ritual atmosphere.

Because of its ritual nature, Satya I should be played by heart.

À chaque epée de lumière / For every sword of light (1996) and

Pour triompher du soleil / To triumph with the sun (1996)

are two music commentaries of a particular moment in time, namely the dramatic climax of the novel 'L'Étranger' (The Stranger) by Albert Camus.

The type of musical structure chosen for this piece is écriture blanche, (white writing) which was first embodied by Albert Camus in the novel. White writing is neutral writing, writing which is as close as possible to reality, and excludes any emotional element of interpretation of an action. It was Roland Barthes who defined this kind of narration when he analyzed the 'L'Étranger'.

The two works, whose titles are taken from the text of the novel, describe a strange combination of intense, uncontrolled, and aggressive energy (the bow fluttering in the air, sometimes causing short, almost metallic explosions of noise and sound), and distant, indifferent attitudes suggesting a dream memory. The pieces do not attempt to be a description of the tragic story, nor to provide a narrative musical perception.

The music creates an obsessive fragmentation of sound which frames a particular moment and provokes a spatialization that repeats itself (like the ripple effect of a stone thrown into the water). The form of this piece is reminiscent of a passacaglia, through the recurrence of an idea which in this case arrives at the limits of physical pain.

The notation allows for a very creative interpretation through tension-free spaces that can be enlivened in a virtuosic and sensitive way.

# Pour triompher du solei...

pour violon



#### De-ale Lupului / Of the wolf (2017)

There are several reasons for integrating the voice of the virtuoso violinist Sherban Lupu into the musical structure of the piece: primarily, as a sign of dedication – the piece was composed for him, as his last name means wolf in English and German, but also because the timbre and expression of his voice suggests the complex significance of the wolf. In ancient cultures the wolf symbolized power and the mystery of power.

Since ancient times, people have been both afraid and fascinated by the wolf's majestic appearance. At the same time, the animal embodies intense devotion to its family, becoming a model of protection and defense. The wolf is intelligent, needs freedom, has very strong instincts, and cultivates deep communication with its fellows in order to achieve major goals.

Sherban Lupu's cries of who called the wolf throughout the piece have very different nuances, from an almost naive curiosity to an existential cry.

The almost-whispered repetitions seem to suggest chanting similar to some languages such as Swedish or Chinese, but also to increase towards maximal possible intensity.

The melodic contours of the violin line coexist with those of Sherban Lupu's voice and create a texture of a heterophonic nature. This texture appears in the context of the piece as a necessity, being prepared by the musical process not only of the piece itself, but even of the other pieces before it.

The order of the tracks on this recording was chosen by their ideal interpreter Irina Muresanu. The sequence of the tracks is like a fully composed crescendo and accelerando, with the last piece acting as a climax.

Violeta Dinescu



Hans Werner Berretz (Ha Webe)

## Irina Muresanu - violin

Romanian-born violinist Irina Muresanu is equally in demand on both sides of the Atlantic, as she has appeared throughout the United States, Canada, Europe, Asia and South Africa. Ms. Muresanu has firmly established herself as a successful recording artist, and her adventurous programming and thematic concepts define her as a sought-after soloist and chamber musician.

Muresanu is a laureate and winner of top prizes in several prestigious international violin competitions including the Montreal International, Queen Elisabeth International, UNISA International String, Washington International, and the Schadt String Competition. Muresanu's awards also include a prestigious New Music USA Grant, a Pro Musicion International Award, the Presser Music Award, the Kate Kinley Fellowship Award from the University of Illinois, and the Arthur Foote Award from the Harvard Musical Association.

Ms. Muresanu is an avid performer of new music, having had many works written and dedicated to her. Her most recent release "Hybrid, Hints and Hooks" of solo and violin/ piano works by Romanian composer Dan Dediu was released in October 2021 on the Métier label. Other recent recordings include Thomas Oboe Lee's Violin Concerto (also dedicated to Ms. Muresanu) on the BMOP label, and works by Elena Ruehr for the Avie Records CD "Lift," included on Keith Powers' 13 Best Classical Music Recordings of 2016. She has also recorded the complete William Bolcom sonatas on the Centaur label with pianist Michael Lewin, funded by the Copland Recording Grant, and the Guillaume Lekeu and Alberic Magnard late Romantic Violin and Piano Sonatas with pianist Dana Ciocarlie for the French label AR RE-SE ("singing and soaring...[a] sizzling performance." Fanfare). Of note among additional recordings is the world premiere recording of Marion Bauer's Sonata for Violin and Piano with pianist Virginia Eskin for Albany Records.

Irina Muresanu is an Associate Professor in the School of Music and Affiliate Faculty in the Institute for Advanced Computer Studies at the University of Maryland and holds a prestigious Artist Diploma degree and a Doctor in Musical Arts degree from the New England Conservatory. She plays an 1849 Giuseppe Rocca violin with an Étienne Pajeot bow

# Violeta Dinescu - composer

Violeta Dinescu was born in 1953 in Bucharest. She graduated with distinction and received three diplomas in composition, piano and pedagogy from the National Music University of Bucharest, where she studied with her mentor, Myriam Marbe. After graduation, she held various teaching positions for music theory, piano and aesthetics at the music high school "George Enescu" in Bucharest, and in the year 1980 she became a member of the Romanian Composer's Association. Concerts, awards and radio broadcasts brought her increasingly into the public eye. In 1982, Dinescu became a permanent resident of Germany. There, she studied musicology with Ludwig Finscher. She has received numerous international awards of recognition for her work, such as the first prize at the International Competition for Composers (Utah, 1983), the Carl Maria von Weber Prize (Leipzig, 1985), the Baldreit Prize (Baden-Baden, 1991) and the New York University Prize for Composition, as well as being the recipient of various grants. Violeta Dinescu's works, which have appeared on numerous CDs, encompass music of the most diverse genres and performing forces. She has served on many commissions and juries, and in 2017 became a member of the European Academy of Sciences and Arts.

Dinescu is regularly invited by universities in Europe and the United States for masterclasses and symposiums and she has been offered many teaching positions in Germany, such as the Academy for Evangelical Church Music in Heidelberg, the Hochschule für Musik und Darstellende Kunst Frankfurt am Main / Frankfurt University of Music and Performing Arts and the Hochschule für evangelische Kirchenmusik / University of evangelical church music in Bayreuth. From 1996 till 2021, Violeta Dinescu was Professor for Applied Composition at the Carl von Ossietzky University in Oldenburg. There, she initiated an international series of colloquiums which still exists today and has since been integrated into the academic curriculum.

Dinescu's works are much performed at home and abroad. The traditional music of her native country, together with Byzantine-orthodox church music remains an essential source of inspiration for her. In 1996, she founded an archive for East European music with an emphasis on Romania. Throughout the years she has maintained an intensive co-operation with the distinguished Romanian Trio Contraste. From 2006 to 2021, she organised the symposium series »ZwischenZeiten«, which took place annually in cooperation with the Hanse-Wissenschaftskolleg Delmenhorst (HWK). In 2017, Violeta became a member to the European Academy of Sciences and Arts (EASA) in Salzburg. In 2021, she co-initiated the new colloquium series ART MEETS SCIENCE & SCIENCE MEETS ART there as Dean of Class III ARTS.

# Acknowledgements

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The collaboration between Violeta Dinescu and Hans Werner Berretz (Ha Webe) belongs to the category of pictures after music, which is probably unique in the entire history of relations between music and the visual arts.

Jewanski, Jörg: Music and Visual Arts in the 20th Century, University Press, Kassel 2007

Die Zusmmenarbeit zwischen Violeta Dinescu und Hans Werner Berretz (Ha Webe) gehört in die vermutlich gesamten Geschichte der Beziehungen zwischen Musik und Bildende Kunst einmalige Kategorie Bilder nach Musik.

Jewanski, Jörg: Musik und Bildende Kunst im 20. Jahrhundert, University Press, Kassel 2007

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Hans Werner Berretz (Ha Webe)









Irina Muresanu - violin

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