

ROMANIAN CONCERTOS



Barrie Webb

trombone

METIER

The Romanian Connection

When I began to perform contemporary music as a soloist in the 1980s I felt I was setting out on an exciting adventure – like an explorer making trails through uncharted territory. I enjoyed everything that was part of this experience – meeting like-minded musicians, understanding their background and culture, making new friends... During these formative years I attended a two-part course in Switzerland with Vinko Globokar (in 1981) which was crucial to my development as a trombonist. And in 1982 I attended the Darmstadt Internationale Ferienkurse für Neue Musik for the first time, encountering there a whole new world of musical personalities and current musical trends.

Much has been written about Darmstadt as an important meeting place in the 1950s, bringing together composers such as Cage, Xenakis, Boulez, Berio and Stockhausen. Arguably less important in recent times, Darmstadt nevertheless developed an increasingly international content during the 1980s and early 1990s under the enlightened leadership of Friedrich Hommel, with visiting composers and performers from as far afield as Asia, Australia and the west coast of the USA. Friedrich also succeeded in bringing musicians from Eastern Europe to Darmstadt during the mid-1980s at a time when their work was unknown to us (and vice versa), enabling unexpectedly fruitful exchanges. Călin Ioachimescu, Sorin Lerescu, Fred Popovici and Doina Rotaru represented an emerging younger generation of Romanian composers. For them, the presence of Brian Ferneyhough and Morton Feldman, of spectral composers Gérard Grisey and Tristan Murail along with the ensemble l'itinéraire and the unique Paris-based Romanian Horatiu Radulescu was a real revelation, in some cases making a direct impact on their own musical orientation.

At Darmstadt in 1984 I participated in a performance of Călin Ioachimescu's *Oratio II*, the work which won him the Kranichsteiner Musikpreis. Shortly afterwards, Călin was invited to write a work for large orchestra for performance in February 1986 at the Romanian Radio/TV Concert Hall in Bucharest. The stage was set for my first visit to Romania, to perform his *Concerto for Trombone, Double Bass and Orchestra* with Italian double bassist Fernando Grillo, and the start of an ongoing adventure with Romanian music. (This particular occasion was actually a 'Concert Dezbateri' – the concert, featuring several new or recent works and several soloists, was followed directly by a lively public debate.)

My second visit to Romania, in 1987, also arose from the Darmstadt connection. In 1986 Trio Syrnix from Bacău had been present at the Darmstadt Ferienkurse. They invited me to participate in the 1987 Bacău Contemporary Music Days, where I gave a repeat performance of the Ioachimescu *Concerto* (this time with Dorin Marc playing double bass) and also conducted a performance of Liviu Dăncăanu's *Quasiopera* with his ensemble

Archaeus. In addition I shared a solo recital with several Romanian artists, most notably clarinetist and saxophonist Emil Sein (from Timișoara), with whom I have since collaborated on numerous projects.

Many aspects of my subsequent involvement in Romanian musical life can be traced back to these early invitations. Since 1986 I have visited every year to conduct or give solo performances. But it hasn't all been one-way traffic. In 1990 I provided the link between Romania and Richard Steinitz (then Director of the Huddersfield Contemporary Music Festival), who that year made a special feature of Romanian music, inviting composers Liviu Dăncăanu, Călin Ioachimescu, Adrian Iorgulescu and Doina Rotaru, and the ensembles Archaeus and Trio Syrinx. (The performances of Doina Rotaru's orchestral music made such an impression at the festival that they eventually led to a project to record a CD of her music in Huddersfield, featuring solo performances from French flautist Pierre-Yves Artaud – another Darmstadt connection – and Emil Sein.)

The works on the current CD were composed over a period of more than a decade. As I mentioned, the connection with Liviu Dăncăanu was established in 1987, and in 1991 he approached me about writing a trombone concerto, *Seven Days*, which was premiered at the 1992 Bacău Contemporary Music Days. The two works for trombone and ensemble date from 1997 when I took part in a concert held in the Romanian Athenaeum to mark the fifteenth anniversary of the founding of Sorin Lerescu's ensemble Traiect. Sorin Lerescu composed *Side Show* and Fred Popovici to *Traiect for Barrie* specially for this occasion.

It gives me great pleasure to document some of the fruits of my own musical journey through the release of this CD and at the same time provide an insight into the richness and diversity of contemporary Romanian music.

CĂLIN IOACHIMESCU

Călin Ioachimescu was born in Bucharest in 1949. He studied composition with Ștefan Niculescu at the Bucharest University of Music (formerly the Bucharest Academy of Music), graduating in 1975. Since 1980 he has worked as sound engineer for Romanian Radio and Television and at present is also director of the Electroacoustic Music and Sound Recording Studio at the Romanian Union of Composers and Musicologists. All of Ioachimescu's mature works have been recorded and broadcast by Romanian National Radio, and his chamber works in particular have been performed frequently in other European countries. A selection of his chamber and orchestral music is published on the CD *Around the Sound* (Nova Musica, France 1996).

In his mature compositions Călin Ioachimescu seeks to explore the inner world of sound, employing a language based on acoustic and psycho-acoustic laws, aspiring toward a new

consonance. It is interesting to note that this approach had its precursors inside Romania (led by Corneliu Cezar) as early as the mid-1960s. But for Ioachimescu the three visits he made to Western Europe during the 1980s were crucial in defining this stance. In 1980 he attended the Darmstadt Internationale Ferienkurse; in 1982, assisted by a French government scholarship, he followed courses in computer music at IRCAM, Paris; and in 1984 he attended Darmstadt for a second time. It was during these years that he came under the influence of the French ensemble l'itinéraire and spectral composers Gérard Grisey and Tristan Murail, as well as the Paris-based Romanian Horatiu Radulescu.

Prior to his spectral discoveries Călin Ioachimescu was composing atmospheric modal music, culminating in *Tempo 80* (1978), his first major orchestral work. His spectral period begins with *Oratio II* (1982), for instrumental ensemble and 60 second tape delay, in which five harmonic spectra provide the sound material and generate the musical form. Ioachimescu has remained faithful to this approach in his subsequent output, which includes further significant orchestral works – the *Concerto for Trombone, Double Bass and Orchestra* (1986), the *Concerto for Saxophone* (1994) and the *Concerto for Cello* (2002). In the intervening chamber works, Ioachimescu's spectralism is realised electroacoustically. In *Musique Spectrale* (1985) natural sounds and electronically-produced timbres are combined, whilst in *Celliphonia* (1988, for cello) and *Les Eclats de l'Abîme* (1995, for contrabass saxophone) he provides multi-tracked tape parts alongside the solo performer, so that in these works too the approach is truly orchestral.

The *Concerto for Trombone, Double Bass and Orchestra* (1986) opens with a solemn, majestic orchestral prelude – a monolithic block of sound built on a harmonic series of C, from which the lower frequencies are gradually filtered as it narrows towards the ultra-high register. At the end of this process, just a single component remains – the 81st harmonic (a high e played by violins and piccolo). Once the orchestra has withdrawn into the background, the development belongs almost entirely to the two soloists, whose writing makes full use of extended instrumental techniques, in particular those whose acoustic properties have a special resonance with the spectral basis of Ioachimescu's work. In this section the music is developed horizontally rather than vertically; and the harmonic spectra are continually evolving too, with 2 or 3 spectra superimposed at a time. The orchestra takes over again, bringing the work to its climax at a point where the harmonic material is at its most compressed – just middle C and D together. The soloists return for the rarefied atmosphere of the work's epilogue, the orchestra completing the spectral journey with a sequence of D, G and C. The original spectrum of C (which returns as the soloists fade away) is reduced to just three components – harmonics 1, 3 and 81. As a final gesture, the material is compacted into a cluster of twelve semitones, representing the twelve spectra

used in the work's construction.

The *Concerto for Trombone, Double Bass and Orchestra* was premiered in Bucharest on February 6th, 1986 by Barrie Webb (trombone) and Fernando Grillo (double bass), with the Romanian National Radio Orchestra, conductor Iosif Conta.

SORIN LERESCU

Sorin Lerescu was born in Craiova, Romania, in 1953. He studied composition with Tiberiu Olah and Anatol Vieru at the Bucharest University of Music, graduating in 1979. In 1984 he attended the Darmstadt Internationale Ferienkurse, following the courses of Ton de Leeuw, Brian Ferneyhough and Morton Feldman. From 1983–2002 Sorin Lerescu was in charge of the music section of the Ioan I. Dalles Popular University of Bucharest, and from 1992–1998 taught harmony, counterpoint and analysis at the Dinu Lipatti High School. He is currently Associate Professor at the Spiru Haret University in Bucharest, teaching counterpoint and composition. In 1999, Sorin Lerescu obtained a Doctorate in Musicology from the Gheorghe Dima Academy of Music in Cluj-Napoca with a thesis on the subject of instrumental theatre. He is also the author of the first book in Romania devoted to this subject: *Teatrul instrumental* (România de Măine Foundation, Bucharest, 2001).

In 1982 Sorin Lerescu founded the contemporary music ensemble Traiect, which he has directed in performances at home and abroad. He has participated in major European festivals of contemporary music, whilst his music has been broadcast throughout Europe and in Australia. Several of his works are published by Editura Muzicală (Bucharest), Carciofoli Verlagshaus (Zurich) and Badian Editions (Canada) and some have been recorded for the Electrecord and Intercont Music labels. He is the founder and director of the international festival Meetings of New Music held annually in Brăila, birthplace of Xenakis, since 1997, and in 2003 was elected President of the Romanian Section of the ISCM. In addition to composing he has published musical analyses and reviews, and has lectured at international festivals, on radio and on television.

Sorin Lerescu has composed the majority of his works for instrumental forces. His orchestral compositions include *Modalis I* (1979), *Modalis II – Concerto for Flute and Orchestra* (1986), *Symphonies I–IV* (1984–2001) and two works for string orchestra: *Ambianțe – Concerto* (1981) and *Momente* (2001). His chamber works feature several series, for example *Phonologos I–V* for ensemble (1983–1996, including *Phonologos IV* for the ensemble Archaeus) and *Solo-Multipli* (also 1983–1996, including works for clarinet, percussion, double bass, trombone and cello). Other chamber works include *String Quartet No.1* (1978) and *String Quartet No.2* (1988), *Reflex Quattro* (1992, for saxophone quartet), *Reflex 5* (1996, for the Cluj Percussion Ensemble), *Side Show* (1997, for trombone and

chamber ensemble), *Proportions II* (2002, for flute and ensemble, dedicated to Pierre-Yves Artaud and composed specially for Traiect's twentieth anniversary concert) and the song cycle *O Oră de iubire (An Hour of Love)*, 1982).

Sorin Lerescu's works show his interest in a wide range of contemporary compositional techniques. The idea of contrast is a constant feature of his music – contrast between dissonance and consonance, between pitched sound and noise, continuity and discontinuity, repetition and improvisation. He has frequently been drawn towards visual expression in his music, something which has provided a increasing focus in recent works, notably *Side Show* (1997) and the opera *URMUZICA* (1996–1998).

Side Show (1997) features a strong element of instrumental theatre, manifest through the scenic character of the music and (in live performance) by the mobility of the trombone soloist, who explores a variety of relationships with the ensemble. The trombone is understood, by itself, as a theatrical object and the trombonist as an actor 'who understands his music as a confession'.

The work opens with a bass drum rhythm before the trombonist takes to the stage, at first trying to integrate with the other instruments and assume their style of expression. The second part brings into relief elements of instrumental theatre as the soloist takes control, determining the musical evolution. In the third and final section, the trombone's cadenza reworks the preceding melodic material and instrumental gestures, after which a gradual dissolution of the melodic structures gives way to the re-emergence of rhythm as the dominant force. At the very end the initial bass drum rhythm returns, played this time by the soloist transformed into a percussionist.

Side Show was premiered in the Romanian Athenaeum, Bucharest, on 17 May 1997 by Barrie Webb (solo trombone) and the ensemble Traiect, directed by the composer.

FRED POPOVICI

Fred Popovici was born in Braila, Romania, in 1948, graduating in 1972 from the Bucharest University of Music where he studied composition with Ștefan Niculescu and Aurel Stroe. He attended the Internationale Ferienkurse für Neue Musik, Darmstadt (1978–1982) and three courses in electronic music IRCAM, Paris (1990, 1993 and 1996). From 1990–91 he taught at the Iași Academy of Music (composition) and from 1995–1998 at the George Enescu Music High School in Bucharest (music theory and counterpoint). Since 1993 he has been musical adviser to the Ministry of Culture and coordinator of the George Enescu Music Festival.

Fred Popovici's compositions have been performed throughout Europe, in Moscow and the

USA. Some are published by Editura Muzicală (Bucharest), Israeli Music Publishers (Jerusalem) and Badian Editions (Canada), whilst others have been recorded in Romania on the Electrecord and Editura Muzicală labels. In addition to composing he has written many articles, studies and analyses for publications in Romania and abroad. Since the early 1990s he has also been a member of the Romanian Academy's Mathematics and Music Research Group.

Throughout his career Fred Popovici has been attracted by the use of more or less strict mathematical procedures to determine musical outcomes. In *Sequences* (1974, for eleven solo strings) he used the Fibonacci series to organise and transform material, though he subsequently sought more flexible methods in order to design 'complex and mobile' forms. In the late 1970s he became acquainted with the linguistic work of Noam Chomsky, applying his generative grammar theories to problems of musical construction. In the early 1980s he began to import electroacoustic techniques into the field of pure instrumental music, as in the *Clarinet Concerto* (1980–1982) and the series of experimental works entitled *Introduction à l'Anatomie du Son* (1981–1983, I for double bass, II for chamber ensemble and III for string ensemble with optional live electronics). His opera "...G..." (1986–1988) sums up this period, applying procedures used in previous works to a short story by Mircea Eliade.

By the late 1980s Fred Popovici was beginning to favour the concerto as the ideal vehicle for the expression of his musical ideas. *D'al un Concerto Grosso* (1986–1989) is scored for solo wind instrument, concertino and orchestra, and there is also a tape providing a further layer. Each of these groups (including the tape) transforms or distorts the soloist's material, imitating processes derived from electroacoustic music. In the *Triple Concerto* (1995–1996, composed for Trio Contraste and released on CD by Editura Muzicală in 2001) and *to Traiect for Barrie* (1997, for trombone and chamber ensemble) he abandons the electronic element, allowing the instrumental ensemble to simulate the electronic processes.

At the start of the 1990s Fred Popovici's work became enriched by further discoveries, in the form of Daniel Pierre Bovet's theory of fractals and recent mathematical theories of complexity. At the same time he was drawn to the work of French philosopher Jacques Derrida and his concept of 'de-construction', leading him to use fragments of classical works as material for transformation with the aid of the computer. His address: lvbeet@op135.com (*String Quartet No.3*, 1999) is an example of this procedure, whilst the series of experimental works *Itinéraires à l'Intérieur du Son I–III* (1990–1993, for various chamber ensembles) and the *Triple Concerto* are important precursors.

to Traiect for Barrie (1997) is characteristic of Fred Popovici's mature style. In it, the instrumental ensemble behaves 'like a sophisticated device which distorts or deviates or

amplifies the sounds produced by the solo trombone, the music emerging, precisely, from this permanent feedback (dialogue) of sounding information' (FP).

The structure and proportions of *to Traiect* are typical – the first movement (7'36") is by far the most substantial, and is also a source for the remaining two. The second movement (3'25") uses as its basis a high frequency sonogram derived from a sustained trombone sound, stretching the material thus obtained for the duration of the entire movement, whilst the third movement (2'43") is derived from the first by fractalisation.

to Traiect for Barrie was premiered on 17 May 1997 in the Romanian Athenaeum, Bucharest, with the ensemble Traiect, directed by Sorin Lerescu.

LIVIU DÂNCEANU

Liviu Dănceanu was born in Roman in 1954. He studied composition with Ștefan Niculescu at the Bucharest University of Music, graduating in 1980, and subsequently followed master classes in Paris, London, Prague, Warsaw and Tallin. He currently teaches music history and composition at the Bucharest University of Music.

Since 1988 he has received several prizes from the Romanian Union of Composers and Musicologists and, in 1989, received the Romanian Academy's George Enescu Award for *Marea Unire* (*The Great Union*, 1988, for clarinet, percussion and orchestra). His works are widely performed in Europe and beyond, and many have been recorded on CD for Electrecord, Attacca, EMEC (Madrid) etc.

In 1985 Liviu Dănceanu founded the Archaeus Contemporary Music Workshop. Under his direction, Archaeus has appeared in many important festivals at home and abroad and has broadcast for major European networks (including the BBC, Radio France and Radio Moscow) in addition to making numerous CD recordings.

Since 1991 Liviu Dănceanu has been Artistic Director of the Bacau Contemporary Music Days. He was President of the Romanian Section of the ISCM (1991–1994) and Artistic Director of the Bucharest International New Music Week (1992–1996 and 2002).

Liviu Dănceanu's musicological activity includes numerous studies, articles and lectures in Romania and abroad. He has published two volumes of *Eseuri Implozive* – α (Editura Muzicala, Bucharest, 1998) and β (Corgal Press, Bacau, 2001) – in which he discusses a variety of musical topics.

Liviu Dănceanu considers that a composer is 'like a voyager appearing in five hypostases – as pilgrim, missionary, explorer, conquistador and traveller.' As composer-pilgrim he cites Bartók, Enescu, Messiaen, Ligeti and especially Ștefan Niculescu as models. But already he is seeking original structural solutions, employing in some works the 'archaeus' principle

by which an accidental existence is turned into an essential one (as defined by the Romanian philosopher Constantin Noica). In *Angulus Ridet* Op.7 for orchestra (1981) for example, the music evolves from seven fragments separated by pauses and playable in any order, through eleven fragments played 'attacca' with limited choices for the order, to the final movement which is through-composed.

The search for structural originality continued in Dănceanu's 'missionary' phase where he 'tried to reconsider and reformulate acknowledged forms and genres'. In *Symphony No.1 (Quasisinfonia)* Op.13 (1983–5) the four movements are presented in sequence 12 times, ever shortening at each repetition, resulting in a vertical, spiral-like structure. *Quasiopera* Op.38 (1986) has the outward features of an opera – separate numbers organised into two acts – but it is an instrumental piece (written for Archaeus). Rather than telling a conventional story, Act I deals with stages in the evolution of man – childhood, marriage, old age – whilst Act II depicts a struggle for power, with solos representing dictators and accompanying instruments their slaves. In keeping with the subject matter, the musical material is frequently of a ritual-folkloric character. During the same period Liviu Dănceanu was also an 'explorer' searching for new sounds, as in *Glass-Music* Op.20 (1985) for which he designed the instruments himself.

Moving on from the redefinition of traditional forms, Dănceanu turned his attention to the annexing of specific musical 'territories', ranging from natural harmonics to Byzantine music, superimposing his own compositional procedures. Taking things a stage further in many works of the 1990s, he demonstrates a desire, as 'composer-traveller', to accomplish a synthesis, to possess all, achieving unity through the fusion of opposites. This compositional approach is matched by the choice of subject in such works as *Seven Days* (1991, see below), *History Rhapsody* Op.78 (1999), which deals with the history of music (in terms of composing techniques rather than eras), and *Baciamo* Op.83 (2001), a concerto for Archaeus and orchestra which combines techniques derived from baroque, classical and modern musical styles.

Șapte Zile (Seven Days) Op.56 (1991), subtitled *Concerto for Barrie*, thus marks an important stage in Dănceanu's development, bringing together all the facets of his compositional persona and providing an indicator to his future stylistic direction. Based on the story of the Creation, *Seven Days* is accordingly in seven movements, of which the sixth is a cadenza and the seventh a summation. Outwardly the form is classical – a concerto in the form of a suite, though, as in the *Quasi-* works, each component is structured in an original way. The desire to explore new timbres is especially evident in the writing for trombone, and also reflected in the orchestral writing, through the imitation of trombone effects or by the inclusion of other special sounds – in particular from the

synthesizer, which has a strong presence throughout the work.

Seven Days was premiered on April 24th 1992 at the Bacău Contemporary Music Days by Barrie Webb with the Bacău Philharmonic Orchestra, conductor Ovidiu Bălan.

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Barrie Webb read Music at Cambridge University, and studied trombone with Denis Wick and Vinko Globokar. A leading figure in the development of new music for trombone since the mid-1980s, his world wide solo performances include numerous premieres and several concertos, and have been broadcast by the BBC, Radio France, RAI (Italy), RRTV (Romania), ABC (Australia) etc. His repertoire numbers over 100 works, the majority of these written specifically for him, and since 1995 he has begun to document them on CD for Radio France/MFA, MPS (UK), Move (Australia), METIER (UK) and Col Legno (Germany). His CD *The Japan Project* (METIER, 2002) was well reviewed in *The Sunday Times* and also featured on BBC Radio 3. He also plays didgeridoo on the NMC CD of Michael Finnissy's *Red Earth* with the BBC Symphony Orchestra and performs his own *Second Skin* for didgeridoo on the MPS CD *Big Steel Drum* featuring the music of Ty Unwin.

Since 1988 Barrie Webb has pursued a parallel career as conductor, studying with the celebrated Romanian teacher Constantin Bugeanu (1916–1998) and appearing with orchestras and ensembles in Europe, Australia, Asia and the USA. He has frequently conducted symphonic concerts in Romania and Moldova, including their major new music festivals (Bucharest, Bacău, Cluj, Chişinău), and has broadcast regularly there on national radio and television. In the field of contemporary music he has conducted the ensembles Antidogma Musica, Archaeus, FIREBIRD (of which he is the regular conductor), Elision, the Chamber Group of Scotland, Rambert Dance Company, Apartment House and others. He has recorded for the BBC, and on CD for MPS, METIER, BML (UK), Ricordi (Italy), UCMR and Editura Muzicală (Romania).

Barrie Webb is Professor of Music at the University of Huddersfield, where he is director of the performance programme, teaches trombone and conducting, and is principal conductor of their Symphony Orchestra and New Music Ensemble. His residencies include several in Australia, where he has three times been in residence at Melbourne University (most recently as Conductor in Residence in 2001) and was also 1988 Alan Rose Visiting Fellow, performing and teaching at conservatoires throughout Australia. From 1984 until 1994 he taught at the Darmstadt Internationale Ferienkurse für Neue Musik, and since 1993 has appeared regularly at the Dartington International Summer School. Since 2000 he has made numerous concert and educational appearances in Japan, Korea, Taiwan, China and Australia.

Dorin Marc (double bass) was born in Romania where he studied at the Bucharest University of Music under Nicolae Popa and Ion Cheptea. From 1981–1992 he was solo double bass with the Cluj-Napoca Philharmonic Orchestra (now the Transylvania Philharmonic). In 1992 he was appointed to his current position as solo double bass with the Munich Philharmonic Orchestra, and since 1998 has also taught at the Nürnberg-Augsburg Musikhochschule.

Dorin Marc's solo performances have gained him numerous national and international prizes, including first prize at Markneukirchen (1981), a bronze medal (1978) and silver medal (1983) at Geneva, second prize at ARD Munich, and first prize and life membership of the International Society of Bassists at Mittenwald (1991).

Romanian Trombone Concertos

Barrie Webb trombone

Călin Ioachimescu Concerto for Trombone, Double Bass and Orchestra (1986)

Barrie Webb, trombone

Dorin Marc, double bass

Mihail Jora Philharmonic Orchestra, Bacău

Ovidiu Bălan, conductor

Sorin Lerescu Side Show (1997)

Barrie Webb, trombone

Traiect Ensemble

Sorin Lerescu, conductor

Fred Popovici to Traiect for Barrie (1997)

Barrie Webb, trombone

Traiect Ensemble

Sorin Lerescu, conductor

Livu Dănceanu Seven Days – Concerto for Trombone and Orchestra (1991)

Barrie Webb, trombone

Romanian Radio Chamber Orchestra

Cristian Brâncuși, conductor

Recording and mastering: Călin Ioachimescu, SMEI Studio, Bucharest 2001

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Romanian Trombone Concertos

Barrie Webb trombone



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|----|---|-------|
| 1 | CĂLIN IOACHIMESCU Concerto for Trombone, Double Bass and Orchestra (1986) | 13:49 |
| | Barrie Webb, trombone Dorin Marc, double bass Mihail Jora Philharmonic Orchestra, Bacău Ovidiu Bălan, conductor | |
| 2 | SORIN LERESCU Side Show (1997) | |
| | Barrie Webb, trombone Traiect Ensemble Sorin Lerescu, conductor | |
| 2 | I | 4:29 |
| 3 | II | 3:25 |
| 4 | III | 6:27 |
| 5 | FRED POPOVICI to Traiect for Barrie (1997) | |
| | Barrie Webb, trombone Traiect Ensemble Sorin Lerescu, conductor | |
| 5 | I | 7:36 |
| 6 | II | 3:25 |
| 7 | III | 2:43 |
| 8 | LIVIU DANCEANU Seven Days – Concerto for Trombone and Orchestra (1991) | |
| | Barrie Webb, trombone Romanian Radio Chamber Orchestra Cristian Brâncuși, conductor | |
| 8 | I | 4:19 |
| 9 | II | 4:25 |
| 10 | III | 4:32 |
| 11 | IV | 1:33 |
| 12 | V | 2:19 |
| 13 | VI | 2:25 |
| 14 | VII | 4:24 |

Total Time 66:23

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