

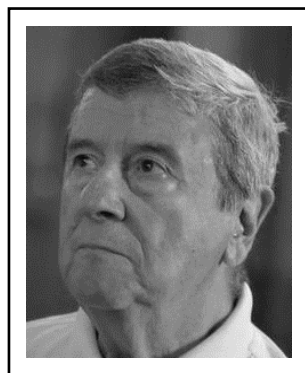
THE REASON OF BEING*

Frontispiece to a Special Issue Dedicated to
CORNEL ȚĂRANU

Ph.D. NICOLAE BRÂNDUȘ

National University of Music Bucharest

Nicolae BRÂNDUȘ (b. 1935, Bucharest), composer and soloist pianist, studied at the National University of Music in Bucharest. He attended the Summer Courses for New Music in Darmstadt (1969 - 1980) and Aix-en-Provence (1979) and worked in the Musical Research Department at IRCAM/Paris and in Bourges. He earned his Doctorate in Musicology – Ph.D., is professor at the National University of Music in Bucharest and visiting professor in the USA, Germany, Israel, Hong Kong a.o. Published numerous articles and the book *Interferences* (musical studies) at the Editura Muzicală, Bucharest. Has an important compositional activity, avant-garde oriented. President of the Romanian Section of the ISCM (1994-2002). He has received the following distinctions: the Union of Romanian Composers' and Musicologists' Prizes (1974, 2002, 2005), the "George Enescu" Prize of the Romanian Academy, the Order of Cultural Merit (1969).



I will start with a quotation from a text of mine published in 2014²: "It is clear that the essential symbiosis that took place in Romanian contemporary music after the 50s occurred mainly as a result of the direct contact between the Enescu and Bartók traditions, admirably achieved in terms of creative presences, as well as in terms of the general interest nurtured by the sustained connections between the cultural centres from Romania and, later, after the 60s, from abroad. This "fusion" is particularly evident in the works of **Cornel Țăranu**, who could hardly be described as a typical representative of what is generally considered to be the *Cluj Music School*: that is, formed in Professor **Sigismund Toduță**'s spirit of high authority, in his image and likeness: an **absolute Maestro**, no doubt. Cornel Țăranu (a versatile spirit who can be anywhere and everywhere all at the same time), in defiance of time and of the changing world, has always remained true to himself, in the same modal-chromatic-musical ambiance, adorned and (often) burdened with the same ineluctable stylistic tics. He remains the most atypical typical representative of the Cluj Music School. In the course of his creative life he

* Translated from Romanian by Marcella Magda.

² Muzica Journal, Bucharest, No. 4 / 2014, pp. 46-47

has earned the abundant liberty to never and in no way abandon his own predilections. We are dealing with the figure of a compelling artist, placed between two cultural heritages of equal – albeit opposite – stylistic consistency, a mark of endlessly trodden parallel worlds in Romanian musical culture (or, rather, in the musical culture of Romania). In this context, Cornel Țăranu's work represents a valuable proof of competence...”

What else could I add to all this? We are practically the same age, and for more than half a century, during the communist period, we struggled side by side with the ineptitudes of the system – which, one could say, we got rid of, later (when the 1989 Revolution finally came...). This creed has united us like nothing else could, giving us a reason of being. Of being together. And if we also take into account our days of youth, we will get even closer to the truth. Many things have vanished after the Revolution and each of us has kept pace with the times in his own way. As in the old Romanian saying: “It will work anyway! As long as there is health, all the rest is but a matter of... organization! ...

With all my heart,

Nicolae Brânduș