

The influence of Central European musical culture on modern Romanian composition. Case study: Pascal Bentoiu

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Abstract

The impulse provided by the configuration of modern national styles under the decisive and wide-reaching influence of Bartók's compositional technique, the dodecaphonal avant-garde with a stylistic universe of uncompromising modernity initiated by the *Second Vienna School*, the structures of German musical classicism reiterated in the neoclassical/postmodern values of the 20th century – these are the main influences of Central European musical culture on the composition of Bucharest and Romania.

An important disciple of master Mihail Jora (whose studies in Germany decisively shaped his creative profile, as well as the content of the composition school he led in Bucharest for several decades), Pascal Bentoiu configures his compositional art on the basis of classical German principles: rigorous musical writing, coherence of form, grand symphonic dramaturgy, universal sources of inspiration, subject-matter and spiritual openness.

Key words: *Central Europe, assimilation, Pascal Bentoiu, reformation, authenticity.*

In the 1990s, studies debated intensely on the historical, political and artistic issues of Central Europe, unveiling a multitude of sometimes contradictory meanings both as regards geographical boundaries and cultural fundamentals. In order to outline a starting point, I will quote the opinion of a well-known researcher, Germanist Jacques Le Rider: „The idea of Mitteleuropa is a terminological artefact and was established as such through history. In the 18th and 19th centuries, what we call Central Europe, that is the territory between the Rhine and Russia, the Adriatic and the North Seas was dominated by two great empires, the German and the Austrian. Thus it is normal to depart from the Germanistic notion on Mitteleuropa”¹ Through this notion the author understands a belief in the “messianic character of the German people, the only one capable of putting order into Oriental chaos.” His point of view is complementary and to a certain degree even opposed to an older concept which privileged the culture of nations in the former Habsburg Empire, in all their particular colours – an idea debated in Romania in the project carried out by Adriana Babeți and Cornel Ungureanu – *The Third Europe* – finalised in the publication of three volumes of text: cultural research and literature²

¹ Jacques Le Rider, “Identitățile Europei Centrale” (“The Identities of Central Europe”), an interview for Dan Gulea, in **Observator cultural** (**Cultural Observer magazine**), no. 16, June 2000.

² EUROPA CENTRALĂ. NEVROZE, DILEME, UTOPII (CENTRAL EUROPE. NEUROSES, DILEMMAS, UTOPIAS). Polirom publishing house, 1997; EUROPA CENTRALĂ. MEMORIE, PARADIS, APOCALIPSĂ (CENTRAL EUROPE. MEMORY, PARADISE, APOCALYPSE). Polirom publishing house, 1998; EUROPA CENTRALĂ

I. Stages in the assimilation of Central European musical culture

The relation of Romanian culture, including the musical, to Central Europe, the assimilation and adoption of a new artistic mentality developed in 4 cultural-historical stages:

1. the 19th century – the influence exercised in the territories of the Austro-Hungarian Empire;
2. first half of the 20th century – the interest of musicians in Romania for German/Austrian culture, a parallel manifestation to assimilating the values of the French school of music;
3. 2nd half of the 20th century – the formative and cultural role of the European musical avant-garde centered in Darmstadt;
4. continuations, prolongations, adaptations in Romanian schools of composition.

1. In the 19th century (with an even earlier start), the musical life in Transylvania, Banat, Bukovina – provinces of the Austro-Hungarian Empire – were lastingly and beneficially marked by the Central European compositional level – see the trajectories of composers such as Gheorghe Dima, Iacob Mureșianu, Ciprian Porumbescu.

2. After the union of Transylvania and Bukovina with Romania, the Romanian intellectuals/artists from beyond the Carpathians discovered the advanced German/Austrian culture; consequently, a significant number of composers who would later configure the Romanian school started out by specialising in important musical and cultural centres.

Composition studies in Central Europe

- Nicolae Bretan (1887) – Cluj-Napoca, Vienna
- Ludovic Feldman (1893) – Vienna, Bucharest (Jora)
- Sabin Drăgoi (1894) – Iași, Cluj-Napoca, Prague
- **Martian Negrea** (1893) – Sibiu, Vienna
- Filip Lazăr (1894) – Bucharest (Castaldi), Leipzig
- Franz Xaver Dressler (1898) – Prague, Leipzig
- Zeno Vancea (1900) – Cluj-Napoca, Vienna
- Matei Socor (1908) – Bucharest, Leipzig
- Paul Constantinescu (1909) – Vienna, Bucharest (Jora)
- **Alfred Mendelsohn** (1910) – Vienna, Bucharest (Jora)³

SAU PARADOXUL FRAGILITĂȚII (CENTRAL EUROPE OR THE PARADOX OF FRAGILITY). Polirom publishing house, 2001.

³ The names in bold lettering belong to composers who ended up teaching composition.

Romanian musical culture crystallised by assimilating the French (Western European) and German/Austrian (Central European) traditions, with George Enescu's work as the top achievement of this cultural intersection. In the first decades of the previous century we discover the ongoing interest for the French school, a wider 19th century phenomenon among musicians in the Romanian Old Kingdom.

Composition studies in France

- Dimitrie Cuclin (1885) – Bucharest (Castaldi), Paris (Vincent d'Indy)
- Ion Nonna Otescu (1888) – Bucharest (Castaldi), Paris (Vincent d'Indy)
- Alfred Alessandrescu (1893) – Bucharest (Castaldi), Paris (Vincent d'Indy)
- **Mihail Andricu** (1894) – Bucharest (Castaldi), a career related to French culture
- Constantin Georgescu (1895) – Bucharest (Castaldi), Paris (Vincent d'Indy)
- Marcel Mihalovici (1898) – Bucharest, Paris (Vincent d'Indy)
- Tudor Ciortea (1903) – Braşov, Cluj-Napoca, Paris (Paul Dukas, Nadia Boulanger)
- Dinu Lipatti (1917) – Bucharest (Jora), Paris (Paul Dukas, Nadia Boulanger)
- Achim Stoia (1910) – Bucharest (Castaldi), Paris (Paul Dukas)

Moreover, several musicians further their studies both in Germany or Austria and in France.

Composition studies in Germany and France

- Eduard Caudella (1841) – Iaşi, Berlin, Paris
- George Enescu (1881) – Vienna (Robert Fuchs) and Paris (Jules Massenet, Gabriel Fauré)
- **Mihail Jora** (1891) – Iaşi, Berlin (Max Reger) and Paris (Florent Schmitt)
- Constantin Nottara (1890) – Bucharest (Castaldi), Paris, Berlin
- Mansi Barberis (1899) – Iaşi, Berlin, Paris
- Theodor Rogalski (1901) – Bucharest (Castaldi), Leipzig, Paris (Vincent d'Indy)

Obs. There are also particular situations such as **Sigismund Toduță's**, who furthers his education in Rome but composes in Cluj-Napoca and shapes there a school of composition based on the assimilated fundamental values of the Austro-German musical culture, whereby he created a well-defined direction of Romanian neoclassicism.

3. After 1950, Darmstadt becomes the European centre of avant-garde, attracting new generations of creators:

Composition studies in Germany after 1950

- **Anatol Vieru** (1926) – Bucharest, Moscow (Aram Hacıaturian), Darmstadt, Berlin
- **Ștefan Niculescu** (1927) – Bucharest (Mihail Andricu), Darmstadt (Stockhausen), München (Mauritio Kagel)
- **Tiberiu Olah** (1928) – Cluj-Napoca, Moscow (Evghenii Messner), Darmstadt (György Ligeti)
- **Aurel Stroe** (1932) – Bucharest (Mihail Andricu), Darmstadt, Berlin (Stockhausen, Mauritio Kagel, György Ligeti)
- Doru Popovici (1932) – Bucharest (Jora, Andricu), Darmstadt
- Lucian Mețianu (1937) – Bucharest (Alfred Mendelsohn, Tiberiu Olah), Köln

The parallel assimilation of techniques/aesthetics in the two musical hot spots, France and Germany:

Composition studies in Germany and France after 1950

- Carmen Petra-Basacopol (1926) – Bucharest (Mihail Jora), Darmstadt (György Ligeti), Paris
- **Cornel Țăranu** (1934) – Cluj-Napoca (Toduță), Paris (Nadia Boulanger, Olivier Messiaen), Darmstadt (György Ligeti)
- Gheorghe Costinescu (1934) – Bucharest (Jora), Paris (Henri Dutilleux, Nadia Boulanger), Darmstadt, Köln (Stockhausen), New York
- Mihai Mitrea-Celarianu (1935) – Bucharest (Alfred Mendelsohn), Darmstadt, Paris
- Alexandru Hrisanide (1936) – Bucharest (Jora), Paris (Nadia Boulanger), Darmstadt

4. The composers who were trained in significant European centres (M. Jora,

M. Negrea, S. Toduță, Șt. Niculescu, A. Vieru, T. Olah, A. Stroe, C. Țăranu) created schools in Bucharest and Cluj-Napoca, setting a high professional level for Romanian composition as regards the rigour of writing and form in correspondence to profound subject-matter, the originality of inspiration, openness towards universal values, Western and Central European innovation.

Composition studies in Romania (the great disciples)

- Constantin Silvestri (1913) – Bucharest (Jora)
- Alexandru Pașcanu (1920) – Bucharest (Jora, Negrea)
- Pascal Bentoiu (1927) – Bucharest (Jora)

- Vasile Herman (1929) – Cluj-Napoca (Toduță)
- **Dan Constantinescu** (1931) – Bucharest (Jora)
- Miriam Marbe (1931) – Bucharest (Jora)
- **Nicolae Brânduș** (1935) – Bucharest (Marțian Negrea)
- **Nicolae Coman** (1936) – Bucharest (Jora)
- Corneliu Cezar (1937) – Bucharest (Jora, Negrea)
- Mihai Moldovan (1937) – Cluj-Napoca (Toduță), Bucharest (Jora)
- Anton Zeman (1937) – Bucharest (Tiberiu Olah)
- Corneliu Cezar (1937) – Bucharest (Mihail Jora, Marțian Negrea)
- Liviu Glodeanu (1938) – Cluj-Napoca, Bucharest (Marțian Negrea)
- Corneliu Dan Georgescu (1938) – Bucharest (Mihail Andricu, Alfred Mendelsohn, Tiberiu Olah)
- **Vasile Spătărelu** (1938) – Bucharest (Alfred Mendelsohn, Anatol Vieru)
- Richard Oschanitzky (1939) – Bucharest (Jora)

OBS. This list ends with composers born in 1939, on the one hand because the topic of the study extends its consequences into the ongoing present, on the other because of the different cultural influences manifested half-way through the 20th century (Anglo-American, Latin, Byzantine, Balkan, Oriental, etc.)

II. Cultural and musical directions and meanings of Central Europe

We return to the topic of Central Europe in order to discern the contents of this influence. Taking into account the two points of view on cultural demarcation, a few major ideas can be detached:

A. The significance of accepted multiculturalism, determining:

1. the appearance of transnational, abstract art, based on radical innovation, promoted by Jewish intellectual and artistic communities, with a starting point in the music of the second Vienna school (also reverberating in the Romanian musical culture, mostly, however, as exercises of rigorous modern writing or means of expressing new areas of sensitiveness);
2. the impulse of creation as way of defining national identity in relation to the new languages, a reflection of filtered perception; for Romanian creators, B. Bartók's music and compositional system was a major milestone for a number of decades.

Obs. – much like Ligeti and Kurtág, Romanian composers of the post-Bartók, post-Enescu generation – Vieru, Niculescu, Olah – combine the above mentioned tendencies on the different level, with an intention to sublimate the national mission in the spirit of avant-garde abstraction.

B. A respect for universal values and for systemic elaboration, the cultivation of rigour, coherence and the profoundness of German ideas.

The supporters of this trend composed in neoclassical/postmodern waves or upheld the spirit of classicist principles, including modern, European classicism. There are both pure profiles (Z. Vancea, G.W. Berger, N. Beloiu, S. Toduță) and various dosages of the national-avant-gardist tendency (here the list is too long). The composers in this category rejected the avant-garde of the 60s.

III. Pascal Bentoiu - a European composer

Pascal Bentoiu draws contemporary attention through a particular destiny that led him towards the classical values of European culture and through the difference in his artistic products, dominated by rigour, coherence, grand symphonism, universal subject-matter and an affinity for the classical modernity of language. This preference comes in contrast with the generation he is part of, the second after Enescu, whose members (Anatol Vieru, Ștefan Niculescu, Tiberiu Olah, Miriam Marbe, Aurel Stroe, Cornel Țăranu) had committed themselves to revolutionising the language and aesthetics of music in Romania.

Bentoiu's compositional style can be understood better in the light of his background and education. Born in an intellectual bourgeois family of genuine cultural heritage and preoccupation, he could benefit from an exceptional education, where the German language and literature played a leading role, seconded by the study of painting, violin, piano and musical theory. Between 1950 and 1953, during his military service at the Labour units of Comănești, Bacău (given his political file as son of political prisoner Aurelian Bentoiu, lawyer, former minister of justice), it was not by chance that he was reading Goethe in the original gothic script or Schönberg's *Treatise on harmony*. His classical studies, completed at famous Bucharest College of Saint Sava with commendations in Latin and Greek, were complemented by a reading list featuring Saint Augustin, Tacitus and Virgil, while his mastery of the French language came as a matter of fact. This was the outline of a young humanist intellectual, whose level would have even satisfied the standards of the peaking interbellum years. In 1947, his future wife, then his colleague at the Law Faculty, discovers in Pascal Bentoiu "a bountiful inner world ruled by uncharacteristic willpower and discipline for people of our age"⁴.

Meeting Mihail Jora in 1944 and benefiting for four years from his consistent teachings in all segments of musical writing/creation (harmony, counterpoint, musical forms, orchestration, composition) bore fruit in changing the destiny of an intellectual for whom music had only been a component of his larger literary and historical formation. The 13 fugues and a piano sonata (which

⁴ Annie Bentoiu, TIMPUL CE NI S-A DAT (THE TIME WE WERE GRANTED), vol. I (Bucharest: Vitruviu publishing house, 2000), p. 198.

would become op. no. 1) came to represent his portfolio for admission in the Society of Romanian composers (1948), whereas his first symphony, also written in his student years and partially re-vamped in *Concert Overture*, op. 2, would facilitate his 1953 readmission in the Composers' Union. His initial success and Jora's spiritual mentorship cemented his trust in his own creative capacity and the possibility of developing a composer's career. This happened despite the unfavourable political circumstances, which impeded his official academic graduation, determined his exclusion from Composers' Union lists in 1949 and his placement in a labour camp (1950-1953). This is how Mihail Jora presented him: "Pascal Bentoiu is the brightest musical creative talent of the 25-year-old generation. [...] Intelligent, hard-working, balanced in reasoning, willing to further his knowledge, an adamant peruser of good literature and philosophical systems, Bentoiu educates himself by reading the Latins, learning German and French in order to read the original texts of those peoples' literature and philosophy. Perfectly modest in what he conceives of and creates, a correct, diligent and completely honest person, this man, who was a member of the old Composers' Society, deserves the full support of the current Composers' Union, which he will always oblige".⁵ We must underline that Jora's school and his spiritual kinship to Pascal Bentoiu shaped and activated the young creator towards the profound subject-matter and expression to be found in his rigorous writing and the German post-romantic form, as well as towards a neoclassical/objective renewal in approach and aesthetics. The latter had been assimilated by Jora from Stravinsky and the French connection and capitalized on in creating Romanian academic music.

Pascal Bentoiu - stages of creation

Writing about Pascal Bentoiu entails the risk of restating ideas emitted by the composer himself. Available in the volume "Opt simfonii și un poem" (8 symphonies and a poem) (2007), his most recent self-characterisations and self-analyses have been used and amplified by musicologists; in other words, the risk of a vicious circle is palpable. As a way out of it, I propose a systematic organisation of his compositional production as I have perceived it after analyzing and reflecting on his scores. I will try to outline the evolution of his style from a pool of multiple creative options.

His first period of composition, identified as having taken place between 1947 and 1960, was profiled as **reclaiming traditional genres and sound architectures and reformulating in the European post-romantic and Romanian neo-classical languages**. The entry data is made up of Ravel's impressionistic harmony, echoes of jazz and tonally integrated chromatic

⁵ Mihail Jora, *STUDII ȘI DOCUMENTE (STUDIES AND DOCUMENTS)* (Bucharest: Muzicală publishing house, 1995), p. 374

modalism (*Piano sonata, op. 1*, 1947/1957). Polyphonic-imitative techniques are applied (*Quartet no. 1*, 1953), he takes part in the wider generational effort of integrating traditional music with symphonic genres (*Concerto no. 1 for piano*, 1954, *Transylvanian suite*, 1955). The post-romantic symphonism comes out both in the post-Enescu variant (Symphonic Poem *Morning Star*, 1957) and in the Western European-type symphonic concert genres (*Concert for violin and orchestra*, 1958, *Concert no. 2 for piano and orchestra*, 1960).

The second compositional stage (1962-1979) features new dominating directions: **an essentialised expression, the concentration of form, trans-systemic intonational thinking, a reformed stage dramaturgy, the integration of entertainment genres/the return to consonance in a post-modern spirit.** This is where the abstraction and/or metamorphosis of folkloric melodies takes place, according to Béla Bartók's model of the binary contrast (*Sonata for violin and piano*, 1962). The intonational systems (extended tonality – chromatic modalism – dodecaphony – serialism) are perceived as meta-historical dynamics filtering embodiments of expression or veritable philosophical topics (*Symphony no. 1*, 1965, *Symphony no. 5*, 1979). The new neoclassical-modern opera dramaturgy is formed along the connections represented by George Enescu and Alban Berg (opera *Hamlet*, 1969). Alongside major topics, we witness his post-modernist re-integration of entertainment genres with a parodical or honest attitude (opera *Doctor Love*, 1964, *Quartet no. 2 "of consonances"*, 1973, *Symphony no. 2*, 1974).

The 80s are a period of increasing formalization/abstraction of Pascal Bentoiu's creative thinking and of definitive modernization of his compositional technique. A *Sui generis* type of **modalism, open, non-repetitive forms, a geometrized sound architecture, virtuoso orchestral writing in the spirit of contemporary textural plurivocality, extra-musical correlations such as philosophical pragmatism** – these are the stylistic milestones of a third creative period. The psychology of temperaments and the world of sound (*Quartets op. 27*, 1980-1982), music and related arts (*Symphony no. 6 "Colours"*, 1985, *Symphony no. 7 "Volumes"*, 1986, *Symphony no. 8 "Images"*, 1987) are the concrete topics for creative reflection.

Since 1989 Pascal Bentoiu has not composed anymore, yet we can speak of a 4th creative period dedicated to the finalization and orchestration of some of Enescu's important manuscripts (*Symphony no. 4*, *Symphony no. 5*, *The Trio in A*, *Poem "Isis"*), an achievement which cemented his professional and moral stature in the Romanian musical and cultural world.

The catalogue of his works (see Annex) reveals the dynamics of alternating genres and expressive dominants, commissioned works and own projects, composition and musicology, in other words, the autonomous professional life of a composer with a particular destiny.

Some conclusive remarks are due:

1. Pascal Bentoiu's work – a gradual development from assimilation and recreation to opening and recomposition, eschewing stylistic tears and denial – must be seen as an expression of his personality and the intellectual/social class he represents, ultimately of a philosophic and political stance; it is the option of reform – contrasting to the fundamental tendency of the 20th century, that of revolutionary renewal.
2. This explains his rejection of experimental art as expressed in the vol. "Imagine și sens", a critique of aleatoric music; furthermore, as Secretary of the Composers' Union Department for Symphonic Music, Chamber Music, Opera and Ballet (1968 – 1974), he displayed an equally stern attitude towards some of his colleagues' dabbling in the tendencies of the new avant-garde. In his own works, substantial expression has always involved order, precision, completeness and mastery of musical writing.
3. The image of the classical European creator is reassembled through Pascal Bentoiu, who has evolved and lived for and out of composition, the goal of his continuous cultural development and sensitive decantation of new experiences that render to every new work the authenticity of life.

I quote once more from Annie Bentoiu's volume, a document to her husband's spiritual determination towards composing: „An existence dedicated to art, striking familiarly with general ideas, mobilising all intellectual and affective faculties towards a single goal and especially that mysterious energy center called personality, around which you are tempted to gravitate like a relatively fragile celestial body drawn in by an incomparably larger density...”⁶

IV. Central Europe - a cultural landmark of date?

The relationship between Central European culture and the Romanian art of music suffered an essential transformation in the contemporary period. Pascal Bentoiu's generation is probably the last one to have taken the values of this cultural area as reference points. Given the development of musical creation in the last twenty years – the coexistence of modernity and tendencies of recuperating tradition, the mixing of genres, styles, cultures, Romanian composers' awareness of being a part of world music, we can finally launch Jaques Le Rider's conclusion as a possible theme for meditation:

“...the map of Habsburg Central Europe was shaken by two successive movements: the National Socialism of the 3rd Reich and Soviet imperialism,

⁶ Annie Bentoiu, *TIMPUL CE NI S-A DAT (THE TIME WE WERE GRANTED)*, op. cit. p. 199.

both of which destroyed the Central Europe of Habsburg tradition, in any case, from the start of the 2nd World War until the fall of the Soviet Empire in 1989/1990. That is why the idea of Central Europe is a posthumous, retrospective idea. Today this identity is rediscovered as an archeological reconstruction on the ruins of last century.”⁷

ANNEX

PASCAL BENTOIU – A DIRECTORY OF WORKS

A.

- Op. 1 Sonata for piano, 1947/1957
- Op. 2 Concerto Overture, 1948/1959
- Op. 3 Quartet no. 1, 1953
- Op. 4 Four songs (Șt. O. Iosif), 1953
- Op. 5 Concerto no. 1 for piano, 1954
- Op. 6 Transylvanian Suite, 1955
- „The Marriage of Figaro” (Beaumarchais) – stage music
- „The Fountain of Blanduzia” (V. Alecsandri) – stage music
- „The Taming of the Shrew” (Shakespeare) – stage music
- Op. 7 The poem Luceafărul/Morning Star, 1957
- „Cyrano de Bergerac” (Rostand) – stage music
- Op. 8 Three sonnets (M. Eminescu), 1958
- „Hamlet” (Shakespeare),- theatre music
- „Soldier Svejk” – theatre music
- Op. 9 Concerto for violin and orchestra, 1959
- Op. 10 Images from Bucharest, 1959
- Op. 11 Five Songs (Nina Cassian), 1959
- Op. 12 Concerto for piano and orchestra no.2, 1960
- „The Bourgeois Gentleman” (Molière) – stage music
- „The Two Gentlemen of Verona” (Shakespeare) – stage music
- Op. 13 Four songs (Mihai Beniuc), 1961
- „The ocean” (Alexandr Stein) – stage music

B.

- Op. 14 Sonata for violin and piano, 1962
- „Irkutst story” (V. Arbuzov) – theatre music
- „New song” for soprano and orchestra (Ion Horea)
- „Jealousy” for bass and piano (George Topârceanu)
- „Five people on the road” – film music
- „A train has run away” (Ștefan Iureș, Ira Vrabie) – stage music (puppets) - 1963

⁷ Jacques Le Rider, “Identitățile Europei Centrale” (“The Identities of Central Europe”), an interview for Dan Gulea, in **Observator cultural (Cultural Observer magazine)**, no. 16, June 2000.

- Op. 15 The opera *Amorul doctor*/ Love, the doctor, 1964
- „Orestia” (Eschil) – stage music
- „The Winter’s Tale” (Shakespeare) – stage music
- „Magellan” (Costel Popovici) – stage music (puppets)
- Op. 16 Symphony no. 1, 1965
- „Steel Wonderstruck” (St.Lenkisch, after Andersen) – stage music (puppets)
- „Ifigenia in Aulis” (Euripide) – stage music - 1966
- „The Blizzard” (B.Ștefănescu – Delavrancea) – stage music – 1966
- „The Wizzard of Oz” (Chimet after Franck-Baum) – stage music (puppets) – 1967
- „Romeo and Juliet” (Shakespeare) – stage music – 1967
- „Caligula” (A.Camus), stage music - 1968
- Op. 17 The radio opera *The Sacrifice of Iphigenia*, 1968
- *A Midsummer Night’s Dream* (Shakespeare), 1969 – muzică de scenă
- Op. 18 The opera *Hamlet*, 1969
- Vol. “Image and sense”, 1971
- Vol. “An opening towards the world of music”, 1973
- Op. 19 The Quartet “of consonances”, no. 2, 1973
- Op. 20 Symphony no. 2, 1974
- Op. 21 The vocal cycle „Black flames”, 1974
- Vol. “The Musical thinking”, 1975
- Op. 22 Symphony no. 3, 1976
- Op. 23 Eminesciana III Concerto for orchestra, 1976
- Op. 24 The vocal cycle „Incandescences”, 1977
- Op. 25 Symphony no. 4, 1978
- Op. 26 Symphony no. 5, 1979

C.

- Op. 27 String quartets, no. 3-6, 1980-1982
- „Father I worship You”, a cappella choir (text from The Gospel of St. Mathew) - 1981
- Vol. „Masterpieces by Enescu”, 1984
- Op. 28 Syphony no. 6 „Culori”, 1985
- Op. 29 Symphony no. 7 „Volume”, 1986
- Op. 30 Symphony no. 8 „Images”, 1987
- Op. 31 Concerto for cello and orchestra, 1989

ORCHESTRATIONS

- “Six songs and a rumba” by Mihail Jora, 1970
- Symphony no. 5 by George Enescu, 1995
- Symphony no. 6 by George Enescu, 1996
- „Sept chansons de Clément Marot” by George Enescu, 1997
- Trio for piano, violin and cello by George Enescu, 1997
- The poem “ISIS” by George Enescu, 1999
- “Andante religioso” for two cellos and organ by Geoge Enescu, 2001