
Balan, M. G. (2024). Liviu Dănceanu – A “classic” composer of postmodern music. *Culture and Arts in the Context of World Cultural Heritage. Klironomy*, 10, ___-___. Ostrava: Tuculart Edition, European Institute for Innovation Development.

DOI: 10.47451/art2025-02-01

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Liviu Dănceanu – A “classic” composer of postmodern music

Abstract: Composer, musicologist, conductor, professor, essayist Liviu Dănceanu (1954-2017) remains a remarkable personality in Romanian musical culture in the second half of the 20th century and the beginning of the 21st century. Liviu Dănceanu would have turned 70 this year. On this anniversary occasion, the National University of Arts “George Enescu” from Iași joined the initiatives of other Romanian universities to organize a commemorative event as a portrait *in memoriam*, integrated in the 26th edition of the Romanian Music Festival. The cameral concert dedicated to Liviu Dănceanu took place on October 15, 2024, in the “Eduard Caudella” Hall in Iași, with eight works from different stages of the composer’s creation, performed by the Archaeus Ensemble that he founded, coordinated and supported from its beginnings, in 1985, until the end of his life, which occurred in 2017. This Contemporary Music Workshop has carried forward the ideals of its creator to the present day, continuing the line of promoting new compositions that appeared after 1970, considered postmodern and/or contemporary. This study aims to analyse the position that musicological researchers give to Liviu Dănceanu in the historical context of Romanian music and we aim to observe the reception of Liviu Dănceanu’s works nowadays, having as a point of reference the program of the concert performed in Iași by the Archaeus Ensemble.

Keywords: anniversary concert, composer portrait, postmodernism, contemporary music.

Introduction

Associated with the period of postmodern music, also called “contemporary”, *Liviu Dănceanu (1954-2017)* is nowadays more than a representative figure of the postmodernism in the second half of the 20th century, which took root in Romanian musical culture after 1970. His musical language is a synthesis between avant-garde modernism and the archetypal, Byzantine and folkloric roots of local music, highlighting Dănceanu’s work as a point of reference in the context of contemporary Romanian culture, as an author who became a “classic” when we speak about the history of our music.

Composer, musicologist, conductor, teacher, hermeneut and thinker of great strength, theorist and publicist with an intense, prolific activity, with a protean spirit, Liviu Dănceanu remains a prominent figure of the Romanian musical avant-garde, with a compositional style that combines the complexity of experimental techniques and innovative sound languages with the

West-European compositional tradition and Byzantine music, sometimes inserting elements of humour, parody and pastiche, treated with a vigilant, agile and intellectually refined spirit.

Liviu Dănceanu was a complex, encyclopaedic personality of the Romanian musical culture of the 20th and 21st centuries, endowed with multiple talents, a broad and comprehensive thinking and a brilliant mind. Beyond these abilities and professional skills, he has remained in the memory of all those who knew him as a man of extraordinary kindness, human understanding, high moral and cultural standards, a sensitive man, able to perceive music, poetry, life in general from a particular perspective.

Results

The reception of Liviu Dănceanu's work in the volumes of historical-stylistic synthesis published after 2000

Ever since 2002, when musicologist Valentina Sandu-Dediu, shortly after the passage between centuries and millennia, published the first volume of a synthesis of Romanian music between 1944-2000, Liviu Dănceanu was perceived both as a leading representative of the *avant-garde generation* of composers, by exploring new ways of producing sound and experimenting with elements of musical theatre, and also as a musician concerned with “*personal re-actualizing of tradition*”, thanks to his series of “approximate” genres and forms (*quasi-fuga, quasi-ricercar, quasi-concerto, quasi-symphony, quasi-opera*). Later, his works entitled *History* are considered from the perspective of the diachronic traversal of styles and languages of the past, entering the “field of *Romanian musical postmodernity*” (Sandu-Dediu, 2002, pp. 199-200).

After a decade, in 2012, the musicologist Oleg Garaz draws the chronological delimitations of postmodernism, considering as “the incipient period of postmodernism, even if with a certain degree of approximation, the time segment between the turning point of 1968 and 1979, when Lyotard finalizes his report.” (Garaz, 2012, p. 8) Considering this temporal delimitation in Liviu Dănceanu's case, his compositional work, his musicological writings and his conducting and artistic activity in general can be categorized in this phase of the Romanian music history, tracing some personal, original directions and at the same time consolidating previous traditions, from a perspective of recovery, synthesis and reintegration of them in the actuality of the compositional phenomenon. Of course, the generalized perception of composers is a reprehensible one in relation to possible historical categorizations, aesthetic classifications or stylistic sorting, but, in the case of Liviu Dănceanu, “the gradual emergence, in waves, of postmodernity” (Garaz, 2012, p. 31) is obvious in his own creation, through the successive stages through which it has been configured, transformed and reconfigured, from the assimilation of the heterophony absorbed from the long relationship with his mentor, Ștefan Niculescu. Passing through the experimental phases that aimed at the quasi-traditionalist approach to genres and forms, instrumental theatre, partial aleatorism, spectralism with inverted harmonics, mathematical proportions, Liviu Dănceanu has reached in the last two decades of existence the stage of the diachronic journey towards the compositional languages of the past from the systematizing, integrating and reinterpretative perspective of the present. Thus, Liviu Dănceanu's *perpetual mobility* among genres, styles, currents, languages, timbres and compositional techniques became his *compositional stylemark*, the generative code for his entire musical thought.

Closer to the unexpected end of his life is the study accomplished by the musicologist Laura Otilia Vasiliu, from Iași, entitled *Liviu Dănceanu – Reflection of Music vs Music of Reflection*, published in 2015, in which the composer's personality and thought, as well as the establishment of the *Archaeus* Ensemble, which became the centre of interest of his entire musical activity, are considered as evolutions derived from an original structure, from a generative nucleus – the *archetype*. “The archetype principle is that of the gradual configuration of form from the fundamental sound and intermittent appearances. It dominated the aesthetics of Dănceanu, who owed this idea to Constantin Noica” (Vasiliu, 2015, p. 79). In the researcher's view, Liviu Dănceanu's work can be delineated into *three main stages*, named in the study: “1978-1985. *Composition versus musicology*”, “*Recoveries I (1988-1994). Byzantine music*” and “*Recoveries II (after 1995). Composition – interpretation – musicology*”. This demarcation into three periods of work reflects the musician's multiple affinities, orientations, oscillations between the directions of his compositional, musicological, conducting, literary and publicist activity, on the one hand, but also his pendulations between archetypal sources, languages, techniques, styles, musical trends, on the other hand. The point of intersection between all these paths and ramifications remains the *Archaeus* Ensemble, a landmark of stability and consistency over time, with a path closely linked to the life of its founder and keeping alive his creative energy through the continuation of his concert activity and the perpetuation of his music.

After Liviu Dănceanu's passing (in 2017), reflecting on his position in the large stylistic pool of stylistic trends, orientations, sources and compositional techniques existing in Romanian music after 1960 (in the second volume of *New Histories of Romanian Music*, 2021), the well-known Romanian composer and musicologist Dan Dediu places him, on the one hand, in the area of novel techniques, due to the use of *heterophony* and the application of *the theory of musical syntaxes*, methods deeply embedded in his creative thinking as a result of the years of mentorship and the bond created with the composer Ștefan Niculescu, being in the area of the “compositional constellation” generated by his “encyclopaedic, olympian and world personality” (Dediu, 2021, p. 360). On the other hand, Liviu Dănceanu is also included in the category of musicians who have appealed to adapted techniques, such as *spectralism*, in the version of the *lower harmonics*, used in the Trombone Concerto entitled *Seven Days – Concerto for Barrie* (1991) and in the chamber works *Andamento* (1994) and *Aliquote* (1994), emphasizing the investigation of the natural resonance of sound and the experimentation of mathematical principles in the musical field. Adapted techniques also include *polystylism* and *metastylism*, which became particularly obvious in the compositions of his last period (approximately after the year 2000), in which appear frequent references to past trends and styles, both academic, Western European and folkloric, Byzantine, being inserted into his music with a rhetorical, objective attitude, typical for the *stylistic historicism*, but with a refreshing, playful approach to reinventing tradition as if created in the context of our times: *History II* (1998), *Panta rei* (2001), *Beverdillini* (2001), *Exercises of Admiration* (2004), *Heptailh* (2011). A last category in which Dan Dediu places Liviu Dănceanu at the end of his study is the *vernacular*, imagined by the author as a novel aesthetic direction, based on the originality and uniqueness of the “poetic uniqueness of the Romanian ethos” (Dediu, 2021, p. 398) in the context of the intensely heterogeneous and cosmopolitan music of the 21st century.

Liviu Dănceanu's imaginative force reaches points and directions so diverse in their aesthetic and stylistic essence that we arrive at Umberto Eco's phrase – *opera aperta*, understood

as open work/opera, but also as *a work in movement* or a *moving work*, as the composer himself states in an article published in *România literară* [*Literary Romania*], entitled *Between clarity and ambiguity*: “Due to the virtual composition and re-composition of the component parts, a work/an opera in movement can take on the appearance of narrative music, being in the presence of a phenomenon of non-identification of the work with itself, and of the highlighting of new aspects after each aesthetic consumption.” (Dănceanu, 2007a)

In all these historical, musicological or internet sources, we notice the dense perceptions, consistent in ideas generated by the impact of Liviu Dănceanu’s compositions on listeners and researchers. His works are characterized by stylistic diversity, versatility and an extraordinary sense of balance of form, language, expression, often adopting an aesthetics of paradox by harmonizing opposites, merging tradition with avant-garde, integrating abstract symbolism with instrumental theatre. Dănceanu’s music can sometimes be perceived as playful, intellectual, sometimes absurd, surrealist, with many incongruities embedded in a striking dramaturgy, or, on the contrary, it can be perceived as a return to the archaic ethos of modal, primordial sonorities, which add a meditative, transcendental dimension to his creation.

Analytical considerations on the works performed by the *Archaeus* Ensemble at the Romanian Music Festival in Iași, 26th edition, 2024

The anniversary concert, conceived as a compositional portrait *in memoriam*, prepared and performed by the *Archaeus* Ensemble, would have been, of course, an occasion of joy and celebration, to celebrate the 70th birthday with one of the most brilliant musicians of his generation, Liviu Dănceanu. Previously, I had the opportunity to participate in a concert performed by the members of the ensemble in Iași, conducted by the composer himself, on the same stage of the “Eduard Caudella” Hall of “Alecă Balș” House, during the 17th edition of the Romanian Music Festival in 2013.

After 11 years, we took part in the legacy left by Liviu Dănceanu to posterity, through the musical works and the carefully chosen words for the descriptions of the scores, which took shape and sound in real time thanks to the *Archaeus* Ensemble, which he founded, directed and supported until the end of his life. According to Loredana Baltazar in an article published online in 2016, “the artistic trajectory of composer and professor Liviu Dănceanu is to a large extent to be found in the destiny of the *Archaeus* Ensemble” (Baltazar, 2016). The performers whom we had the opportunity to listen to in Iași, during the 2024 edition of the festival, were: Rodica Dănceanu (piano), Cristian Balăș (violin), Alexandru Matei (percussion), Ion Nedelciu (clarinet), Șerban Novac (bassoon), Ana Maria Radu (oboe), Andreea Țimirăș (cello), under the musical direction of the conductor Mircea Pădurariu.

Out of the eight works performed by the *Archaeus* Ensemble at the Romanian Music Festival in Iași, I will focus on three opuses, due to the different compositional conceptions that emerged at the basis of each of them, determining three of its many contrasting musical horizons: the application of mathematical principles and proportions – in *Aliquote* op. 63 –, the intention of historical synthesis, by bringing back and recontextualizing stylistic traditions in postmodernity – as he does in *Panta rei* op. 82 – and the archaic Byzantine vein of Romanian musical culture – explored and masterfully exploited in *Heptaih* op. 123 –.

Aliquote op. 63

Composed in 1984 at the request of the *Chromas* Ensemble of Trieste and the organizers of the *Trieste Prima '94* festival, *Aliquote* op. 63 is a challenging work, both interpretatively and analytically (*Figure 1*). The work is intended for a chamber ensemble made up of flute/oboe, clarinet, bassoon, piano, guitar/viola, cello, to which are added various adjacent percussion instruments (*chimes, tom-tom, maracas, gong, raganella, ucelli*), based on a complex mathematical calculation with prime numbers and simple ratios, arriving at a dense, complicated sonic whole, according to the indications given by the composer in the score's preface. This whole is characterized by ubiquity and isotropy, having an egg-like internal distribution, i.e., homogeneous and dense in all directions within it. The term "aliquot" defines – in its original, mathematical sense – a part of a whole, contained within it a certain number of times. At the musical level, the principle of the aliquot is found both at the level of syntax and musical macrostructure, and in the sonorous material, expressed in this case by natural harmonics, approached as parts (i.e., aliquots) of an entity (in this case, the fundamental sound – D).

This phenomenon and compositional principle is suggested by the Latin expression pronounced by the performers throughout the work and very poignantly at the end – *Ab uno disce omnes* ["By one you can know/judge all"] – taken from the ancient epic *Aeneid* II by the Roman poet Vergilius (ca. 70 BC – 19 BC), referring to the episode in which the Greeks entered the city of Troy by the famous method of a wooden horse (*Figure 2*).

The insertions of the human voice and of the various adjacent percussion instruments outline the idea of a whole that can be decomposed into its parts (aliquots), according to the order predetermined by the composer. The composer's intuition of proportions is fascinating, as is his agile sense of balance, in order to avoid excess, redundancy or, on the contrary, lack of support for the musical dramaturgy.

Thus, any element that contributes to the construction of the discourse – a melodic succession, a rhythmic formula, a particular technique or a constructive principle – is carefully and measuredly exploited by the composer, highlighting his ability to calibrate the duration of the prolongation of an effect, such as certain pedals, insistences, timbral associations, certain "waves" or dynamic contrasts in relation to the conceiving thought over the sections or the whole work.

Panta rei op. 82

A representative work for the historicizing, synthesizing perspective on the past is *Panta rei* op. 82, which was composed in 2001, at the request of the festival "Two Days and Two Nights of New Music" in Odessa. In Greek, *Panta rei* means *Everything flows* and is an expression reduced to its essence of meaning, based on the idea attributed to the Hellenistic philosopher Heraclitus, according to whom all things come into being through the conflict of opposites, and the sum of things – that is the "whole" – flows like water. The work composed by Liviu Dănceanu stands out both for its virtuoso writing and for its "mosaic, miscellaneous aspect (like crystalline schist), each layer being taken from a diachronic traversal of stylistic periods that have defined the language of European music in the last millennium", as the composer himself states in the brief Romanian preface to the manuscript.

The opus is made up of a succession of 13 sections that unfold in a continuous, uninterrupted movement, but each moment marked distinctly in the score (*Middle Ages*, *Renaissance*, *Baroque*, *Classicism*, *Romanticism*, *Modernism*, *Post-Modernism*, *Ethnic*, *Archetypal*, *Jazz*, *Rock-Rap*) brings a certain compositional gesture, captured through a new type of discourse or a different writing, sometimes through certain sound suggestions that refer to certain historical-stylistic periods. The composer has added an introduction, called *A priori*, and a conclusion, called *A posteriori*, to the opening and the end of the composition.

Initially, the work exposes a sinuous chromatic line, exposed on the piano and composed of semitones that “flow” uniformly, predominantly downwards, in sixteenths, suggesting the musical thread, the warp, the sonorous material from which the discourse of future artistic epochs will be woven. The *Middle Ages* take up this line of sound in the oboe, but with a diatonic intonational structure where the only chromatic chromatics are B flat and B natural, followed by clarinet and bassoon, which develop their parts on the principle of horizontal linearity, supported by the interventions of the violin and cello which run parallel, in perfect fifths, in prolonged durations, recalling the tradition of *cantus firmus* used as monody and later in the parallel organum.

Renaissance takes over the musical line played by the violin in sixteenths, applying polyphonic imitation with the entry of the clarinet, then the cello and piano, at perfect octave intervals, in a manner similar to the motet and madrigal genres, but without prolonging this moment too much. *Baroque* and *Classicism* follow each other in an increasingly concise and condensed unfolding, in 2/4 time signature, by overlapping different types of arpeggiated figurations or gradual fragments combined with changing notes, passing notes, *échappées* notes, built through patterns of harmonic sequences, with brief flashes of potential melodies, exposed by oboe and violin, as in an quick dialog, created by the complementarity of musical lines. *Romanticism* emerges on the way, as a consequence of the accumulation of previous procedures. In this section, these techniques become sketched, compressed, suggested by the discourse of instruments that bring the gesture of specific themes and accompaniments from 19th century scores (e.g., the 3/4 meter and the waltz movement, with counter-time on the first beat) (*Figure 3*; *Figure 4*).

Modernism is marked by the 5/4 time signature and the sudden change of the writing which, although it keeps the profile of the chromatic motif from the beginning, becomes fragmented due to its irregular circulation in the ensemble instruments and the accompaniment generated by sounds arranged in a mosaic in the score, in the manner of pointillism.

Postmodernism, although more visually organized, creates an effect of deconstruction of the initial compositional idea through rhythmically calculated entries for each instrument, in a succession of alternative measures, followed by the sections for *ethnic*, *archetypal* and *jazz* categories, which bring particular elements such as melodic ornaments, polyrhythm and vertical polymeter, unconventional timbral effects, chords and syncopations specific to entertainment music.

The tensional climax is reached in the section entitled *Rock-Rap*, where the members of the ensemble also have vocal interventions, with spoken text based on rhythmic structures indicated in the score. The performers quote maxims, sayings, proverbs belonging to classical thinkers, mentioned by Liviu Dănceanu in the *Addenda*¹ at the beginning of the manuscript (*Figure 5*).

¹ Translation: “What is not worth saying is sung.” (Beaumarchais); “As you sow, so shall you reap.” (Cicero); “The vanity of vanities and all are vanity.” (David); “Much ado about nothing.” (Shakespeare); “Look and pass!” (Dante); “The earth has room for all.” (Schiller); “Everything flows.” (Heraclitus).

Finally, the last section entitled *A posteriori* brings back the chromatic line from the beginning, this time in an ascending and conclusive way. Throughout the 13 sections, the musical discourse that unfolds is cursive and chaotic at the same time, unidirectional and eclectic, unfolding at a speed that may seem fulminating for the average human capacity to receive such dense and varied music. However, perhaps the purpose of this quick foray into the history of musical styles that have succeeded one another over the last 1000 years is to remind us that, while on a cosmic level, time may be eternal, synchronous, overlapping past, present and future, for human, terrestrial existence, time flows linearly, life is always moving forward and flashing by in relation to the universe.

***Heptaih* op. 123**

Liviu Dănceanu's music is often like a show of stylistic allusions and refined parodies, which open unexpected perspectives on tradition and modernity to the listener. Another work that emphasizes the complex thinking and the kaleidoscopic image generated by his music is *Heptaih*, which exploits and synthesizes tradition in a different approach in terms of language, style, sonorous syntax, as well as semantically and spiritually.

Heptaih, op. 123 was composed in 2009, at the request of the *Macedonian Music Days* festival. The title, an obvious reference to the archaic echos, sums up the semantic force of the figure (Figure 7) both in a timbral context, through the number of instruments involved in the discourse (oboe, clarinet, bassoon, percussion – which contains vibraphone, gong, chimes –, piano, violin, cello), and through the sections named after the modes used in this work. The echos on which the composer has built the musical edifice of *Heptaih* are *Protovaris*, *Leghetos*, *Lydios*, *Phrygios*, *Plaghios deuterios* and *Protos*, which follow one another in a specific order designed to symbolize a path of states specific to religious meditation, like a pilgrimage – as Liviu Dănceanu would say – among many ethos and topos.

Beginning in the grave, solemn and deeply introspective atmosphere that the *Protovaris* mode creates, due to its association with the prayers of repentance in the archaic Byzantine tradition, the sonorous discourse has a modal construction initially made up of semitones that gravitate melodically around B, through *glissandi* and chromatic undulations that circulate from one instrument to another, as in a feverish and involuntary search.

A state of possible certainty settles with the new section, entitled *Leghetos*, in 5/4 meter signature, when a simple but penetrating melody unfolds, intoned by the oboe and subsequently accompanied by the rest of the instruments. They enter successively, one or two beats apart, generating a heterophonic texture that covers the initial monody with other similar melodic contours, but more sinuous and offset by triplets, hemiolas, syncopations. The modal foundation in this section is explicitly displayed in the discourse of each instrument by the insistence on the sound-centre E and especially in the lower register of the piano, by those deep octaves whose resonance amplified by the pedal generates the image of a heavy anchor, dropped into the depth of the sonorous discourse (Figure 6).

Lydios, on the other hand, emphasizes the polyphonic imitation of a motif derived, somehow, from the previous melody, but melodically transformed by the insertion of two augmented seconds (A flat – B and D flat – E) and rhythmically treated through multiple

variations including augmentation, diminution, division of some durations, all of which are sometimes perceived distinctly, in a row, other times synchronously and polyrhythmically.

In contrast to this clearly organized section on the modal, metric and syntactic levels, reaching a cadence in unison on G, the next sound area, marked with the *Phrygios* indication, brings a generalized freedom in all sound parameters: melodic fragments similar to Romanian doina, that are improvisatory and richly ornamented, played by the cello, then clarinet, bassoon and, later, by the rest of the ensemble, in tempo *ad libitum* and alternative meters. We note the harmonic pedals made up of quartal chords played by the vibraphone and the minor sevenths intoned by the chordophones (by overlapping violin and cello), arriving, on page 14, at a vertical harmonization, similar to a chorale, based on sounds drawn from natural harmonics arranged in different registers.

In the *Hypodorios* section, the heterophony returns, this time with more breadth and expressiveness, the composer requesting in the score a *molto legato sempre* performance. Each individual line of sound develops a warm, serene melos, which dissipates into a mobile and intensely melismatic texture, whose modal centre is D. The vibraphone and the piano together constitute the contrasting element in relation to the other instruments, due to their synchronous, unison development in higher time signatures.

The culminating point is reached in the penultimate section, entitled *Plagbios deuterios* – VI-th echo or *Hypolidios*, the plagal of the second echo, *Lydios*, according to the study written by Despina Petecel-Theodoru (*Petecel-Theodoru, 2014, p. 54*) – due to the evolution of the sonorous lines towards the high register of each instrument and the insertion of chromatic elements, in a dense texture with increasingly shorter and accelerated note values. The state of tension brought about by these details of writing is typical of the *Plagbios deuterios* mode, whose use in oral practice also includes microtones, and is found in the penitential troparia and in the chants of Passion Friday (*Figure 7*).

The transition to the final part of the work is accomplished by setting the modal foundation on D for all instruments. From this point, a last meditative melody starts in a heterophonic motion, similar to the second section, *Legbetos*, where this melodic line was first exposed. The ethos of the mode used in the conclusion and mentioned in the score – *Protos* – creates a state of spiritual equilibrium and inner conciliation, thanks to the simplified, diatonic discourse, centred on D, with an airy, diaphanous writing, with uncomplicated and powerful harmonies, suggesting a return to simple, original musical phenomena (*Figure 8*).

Thus, the composer's conception on the modes arranged in seven sections on the seven instruments of the *Archaens* Ensemble is visible by layering the initial monody in a musical writing that alternates the homogeneous arrangement with heterogeneous polyphony, unison and modal counterpoint that intertwine and deploy in a perpetual motion, clearing up, in the end, in a general unison on D, in a noble consonance.

After this wandering among ideas, states, agglomerations, rarefactions, areas of quivering and persists above sonorous anchors, the words of the musicologist Despina Petecel-Theodoru came to my mind, who published during this summer a particularly sensitive portrait of the composer, in a high articulation, with areas of great depth of thought, as well as poetic insights. She wrote the following idea: “Liviu Dănceanu is always unpredictable, always different, each page of the score is different from the previous and the following ones due to the variety of

rhythmic, agogic, harmonic formulas, which he modifies and permutes, which gives dynamism and variety to his compositional approach.” (*Petecel-Theodoru, 2014, p. 59*)

Conclusion

Overall, Dănceanu’s work is situated at the intersection between experiment and reverence for musical history. Making use of heterophonic writing techniques, partial aleatorism, inverted spectralism, instrumental theatre, mathematical proportions, rigorous formal processes and constructive strategies to bring music to a new level of artistic expression, the composer later turns to the musical languages of the past, acquiring a playful-recuperative attitude in reinterpreting styles, trends, syntaxes and even famous themes, until reinventing them in new contexts and approaches with a fresh, postmodern breath. His creation is not only an accumulation of sophisticated musical techniques, but also a philosophical reflection on the condition of contemporary music.

His artistic ideas and messages, conveyed both through his compositions and theoretical writings, outline a perpetually restless meditation on the state of contemporary music, as suggested in the volumes of essays, philosophical reflections and aesthetic debates: *Implosive Essays* (α -1998, β -2001, γ -2005), *The Book of Instruments* (2002), *The Book of Dances* (2004), *Partially Sonorous Diary* (2009), *Seminars in the Key of C* (2009), *Figurations and Fulgurations* (2011), *The Cursive Arial Diary* (2017 – a volume of memories and confessions of exceptional literary value). Especially in his philosophical work, *The Apocalypse of Scholarly Music* (*Dănceanu, 2009b*), the musicologist Liviu Dănceanu expresses his concerns about the ephemerality of this art and the fragility of musical culture in the face of historical, social and cultural changes. This sentiment also comes through in his music, which often contains breaks with rhetorical effect, moments suggestive of states of anxiety, ridicule, sometimes even despair, but also notes of introspection or resignation, highlighting the idea that music itself is an art of passing and transformation.

Even though Liviu Dănceanu left us on October 26, 2017, his music, his ideas, his writings, the memory of his concerts and lectures are what prolong his existence beyond the Great Threshold. In his own words, “after all, no one and nothing is indispensable except the sun and the belief that, even if I know that the latter will win, I love life and not death.” (*Apostu, 2017, p. 24*)

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Appendix

The image displays four pages of a musical score, numbered 10, 11, 12, and 13. The score is for the piece 'Aliquote' by Liviu Dăncăanu. The first two pages (10 and 11) are primarily instrumental, featuring a full orchestra with parts for Flute (FF), Oboe (OB), Clarinet (CF), Bassoon (Fg), Trumpet (T), Trombone (Tb), Violin (VI), and Viola (Vc). The last two pages (12 and 13) introduce vocal parts, including Soprano (Voce), Alto (Voce), Tenor (Voce), and Bass (Voce), alongside the instrumental ensemble. The score is written in a complex, rhythmic style with many sixteenth and thirty-second notes. It includes various musical notations such as dynamics (p, mp, mf, f), articulation (accents, slurs), and performance instructions. The page numbers 10, 11, 12, and 13 are printed at the top of their respective pages.

Figure 1. Liviu Dăncăanu, Aliquote, op. 63, excerpt from the manuscript score, pp. 10-13

Figure 2. Liviu Dănceanu, Aliquote, op. 63, excerpt from the manuscript score, p. 34 (the end)

(Classicism)

Figure 3. Liviu Dănceanu, *Panta rei*, op. 82, fragment from the sections *Baroque – Classicism*. Excerpt from the manuscript score, p. 8

Figure 4. Liviu Dănceanu, *Panta rei*, op. 82, fragment from the sections *Romanticism – Modernism*. Excerpt from the manuscript score, p. 10

A D D E N D A

"Ce qui ne vaut pas la peine d'etre dit, on le chante" (**Beaumarchais**)

"Ut sementem feceris, ita metes" (**Cicero**)

"Haveil havulim hacoil haveil" (**David**)

"Much ado about nothing" (**Shakespeare**)

"Guarda e passa" (**Dante**)

"Raum fur alle hat die Erde" (**Schiller**)

"Panta rei" (**Heraclit**)

Figure 5. Liviu Dănceanu, *Panta rei*, op. 82, fragment from the section *Rock-rap*. Excerpt from the manuscript score, p. 16

Figure 6. Liviu Dănceanu, *Heptaiă op. 123*, fragment from the section *Leghetos*. Excerpt from the manuscript score, pp. 3-4

Figure 7. Liviu Dănceanu, *Heptaiă op. 123*, fragment from the section *Plaghios Deuterios*. Excerpt from the manuscript score, pp. 18-19

The image displays two pages of a musical score, pages 21 and 26. Page 21 (left) is titled "Protos" and features a 4/4 time signature. It includes staves for Oboe (Ob), Clarinet (Cl), Bassoon (B♭), Violin (Vln), Viola (Vla), Violoncello (Vcl), and Contrabass (Cb). The music is characterized by dense, rhythmic patterns in the woodwinds and strings, with dynamic markings such as *pp* and *f*. Page 26 (right) continues the piece and includes a Harp (M. Chimes) part. The notation is complex, with many beamed notes and dynamic markings like *pp*, *f*, and *ppp*. The overall style is modern and highly textured.

Figure 8. Liviu Dănceanu, *Heptaiib op. 123*, fragment from the final section *Protos*.
Excerpt from the manuscript score, pp. 21 and 26