

Serban Nichifor

Composer, Teacher

Roumania, Bucarest

About the artist

http://www.voxnovus.com/composer/Serban_Nichifor.htm

Born: August 25, 1954, in Bucharest, Romania

Married to Liana Alexandra, composer: http://www.free-scores.com/partitions_gratuites_lianaalexandra.htm#

Studies

National University of Music, Bucharest, Doctor in Musicology Theology Faculty, University of Bucharest International courses of composition at Darmstadt, Weimar, Breukelen and Munchen USIA Stipendium (USA)

Present Position

Professor at the National University of Music, Bucharest (Chamber Music Department);
Member of UCMR (Romania), SABAM (Belgium), ECPMN (Holland)
Vice-president of the ROMANIA-BELGIUM Association
Cellist of the Duo INTERMEDIA and co-director of the NUOVA MUSICA CONSONANTE-LIVING MUSIC FOUNDATION INC.(U.S.A) Festival, with Liana ALEXANDRA

Selected Works

OPERA, SYMPHONIC, VOCAL-SYMPHONIC AND CONCERTANTE MUSIC:

Constellations for Orchestra (1977) Symphony I Shadows (1980) Cantata Sources (1977)

Cantata Gloria Heroum Holocausti (1978)

Opera Miss Christina (libretto by Mircea ELIADE,1981... (more online)

Qualification: PROFESSOR DOCTOR IN COMPOSITION AND MUSICOLOGY

Personal web: http://romania-on-line.net/whoswho/NichiforSerban.htm

Associate: SABAM - IPI code of the artist: I-000391194-0

About the piece



Title: CHORALIS ANAMORPHOTICUS IN HONOREM J. S. BACH [Dédié au Maître FLORIN CHIRIACESCU]

Composer: Nichifor, Serban

Licence: Copyright © Serban Nichifor

Publisher:Nichifor, SerbanInstrumentation:Organ soloStyle:Modern classical

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Subou Nichipa
(1984)
CHORALIS ANAMORPHOTICUS
IN HONOREM J. S. BACH

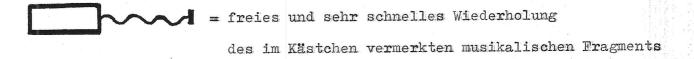
"CHORALIS ANAMORPHOTICUS IN HONOREM J. S. BACH"

ERKLARUNG

Dieses Orgelwerk ist dem 300jährigen Jubiläum J. S. Bachs.

Beim Komponieren wurden folgende Elemente verwendet:

- 1. Der Name des Komponisten in Morsealphabet ausgedrückt stellt die rythmisch-temporale Koordinate dar;
- 2. Harmonische Verhältnisse aus dem Choral "Werde munter, mein Gemüte" der Kantate Nr. 147 umreissen den tonal-modalen Raum. Durch die anamorphische Projektion dieser Elemente, die in ein klangliches Werden zwischen "giusto" und "rubato" pendeln, wird die formelle Struktur in den 20 Sektionen dieses Werkes synthetisiert.



= musikalische Sektion nicht durch Takte
eingeteilt ("molto rubato")

1.) Allegro Vivo e Rubato

Hand I. Manual: Prinzipal 8t, Oktav 4t, Rohrflöte 8t.

II. Manual: Spitzgedackt 8', Blockflöte 4', Waldflöte 2', Terz 1 3/5'.

III. Manual: Prästant 4', Gedackt 8', Rohrflöte 4'.

Pedal: Choralbass 4t, Subbass 16t, Rohrpommer 8t.

Koppel: II/I, III/I.

2.) Sub. Allegro Giusto

Hand I. Manual: + Mixtur major 2 6fach.

II. Manual: + Prinzipal 4", Scharff 1" 4fach.

3.) Sub. Lontano e Molto Tranquillo, Quasi Senza Tempo, Molto Rubato

1. Kombination

III. Manual: Gedackt 81.

Pedal: Choralbass 41.

7.) Sub. Allegro Giusto, Molto Pesante et Appassionato

Hand Pedal: + I/p, II/p.

8.) Maestoso

II. Manual: + Trompetenregal 81.

III. Manual: + Prinzipal 2*, Oktävlein 1*, Cimbel 2/3* 4fach, Spitzquinte 1 1/3*.

9.) Disperato

Tutti

10.) Sub. Lontano, Molto Tranquillo

freie Kombination

I. Manual: Rohrflöte 8!.

II. Manual: Nazard 2 2/3".

III. Manual: Gedackt 8'.

Pedal: Clarine 4'.

11.) Allegro Vivo

+ Walze

12.) Sub. Poco Meno Mosso

Zungen an.

Walze = $\frac{1}{2}$ Pedal: + Posaune 16.

14.) Quasi Improvisando, Molto Rubato

II. Manual: Holzflöte 8

III. Manual: Gedackt 8', Rohrflöte 4'.

Pedal: Subbass 16', Rohrpommer 8'.

Koppel: + III/II.

15.) Dolcissimo, Sempre Improvisando

Koppel: - III/II.

17.) Sub. Animato

2. Kombination

I. Manual: Rohrflöte 8t.

II. Manual: Spizgedackt 8 , Waldflöte 2 .

Pedal: Subbass 16".

19.) Sub. Immaterialo, Molto Tranquillo

II. Manual: Spitzgedackt 81.

Pedal: Rohrpommer 81.

^{+) -} Nota Bene: Die Registeranweisungen sind wahlfrei.





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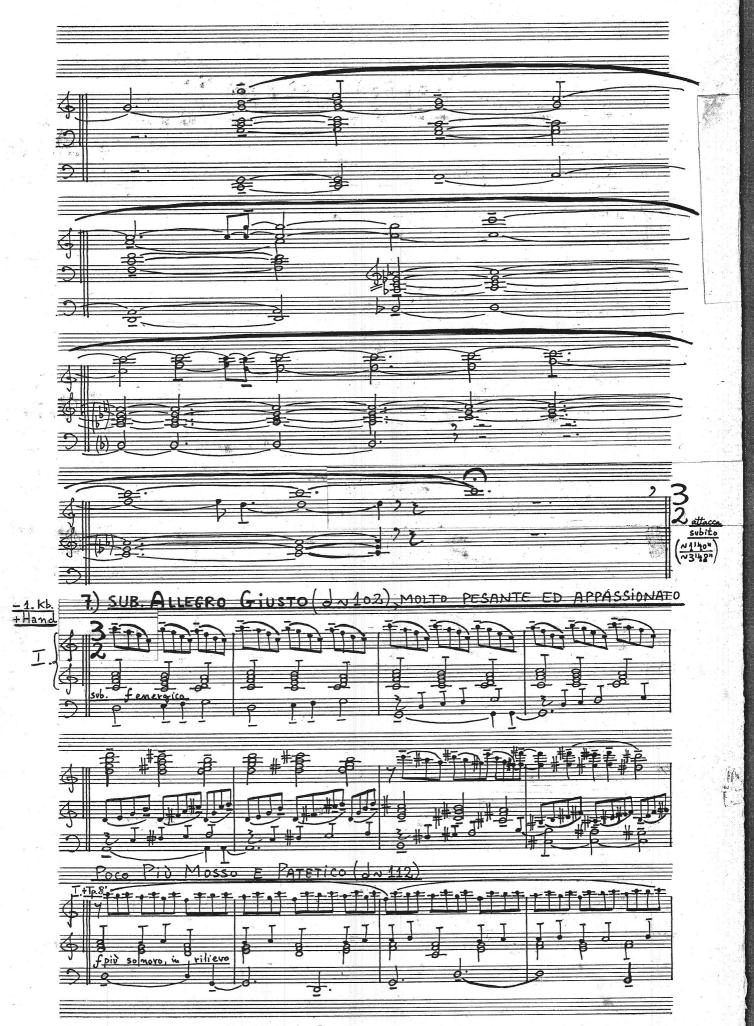
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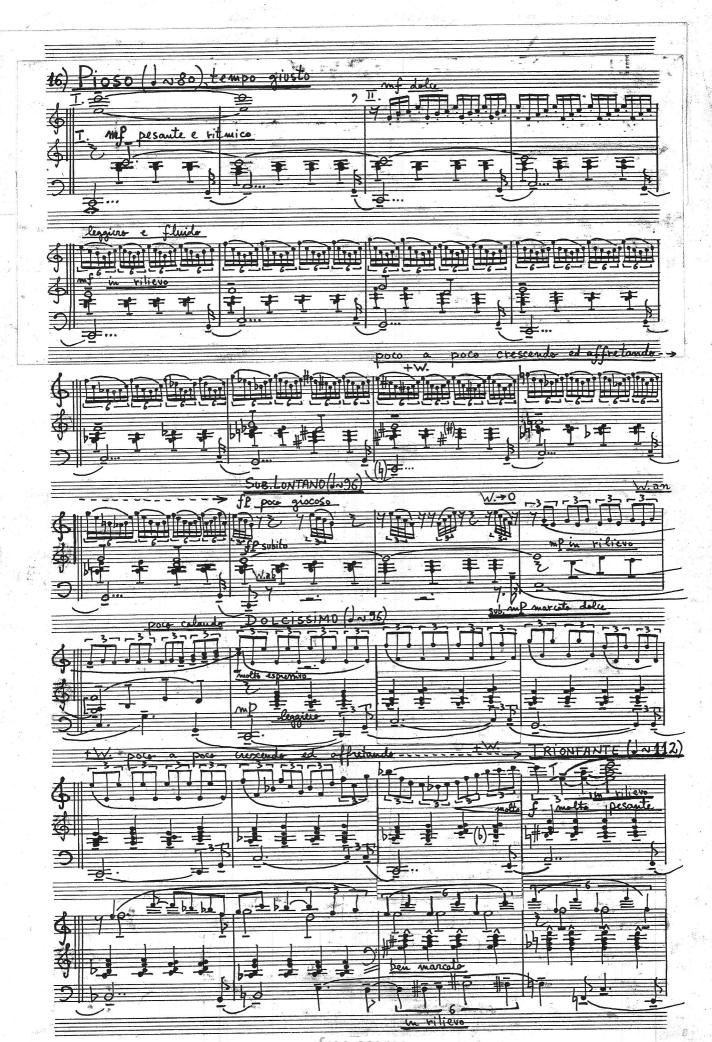




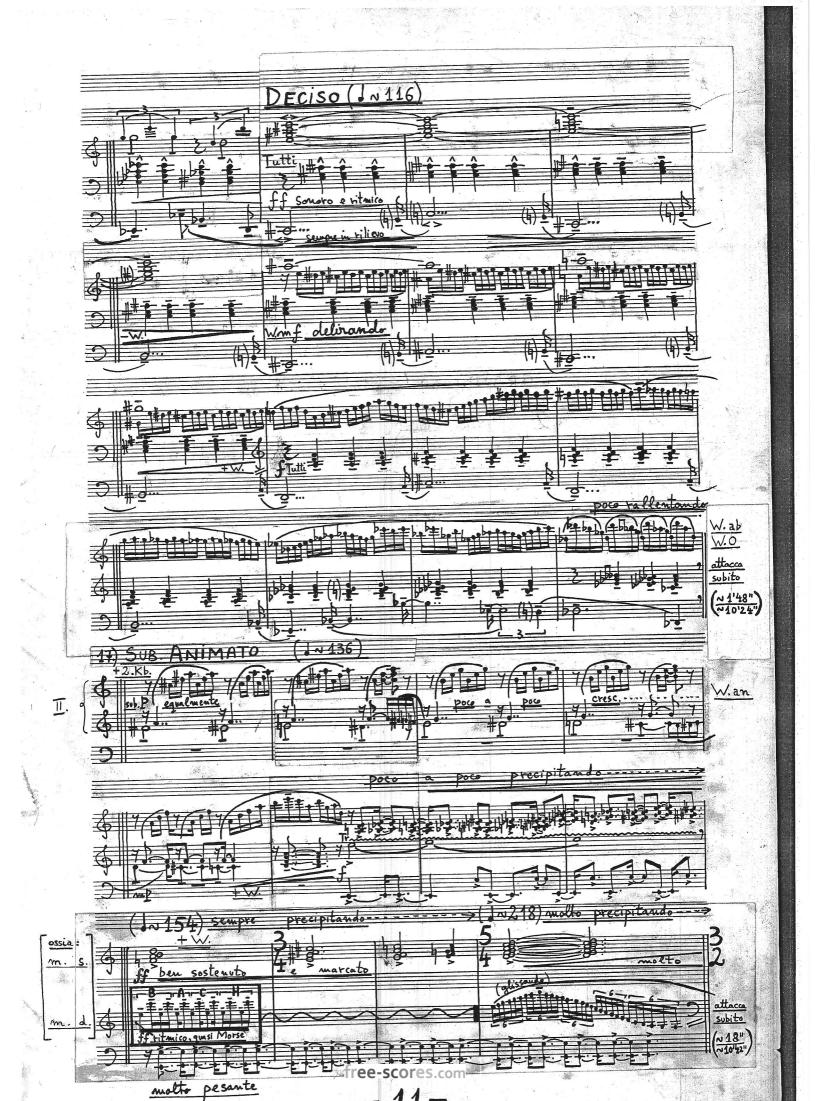
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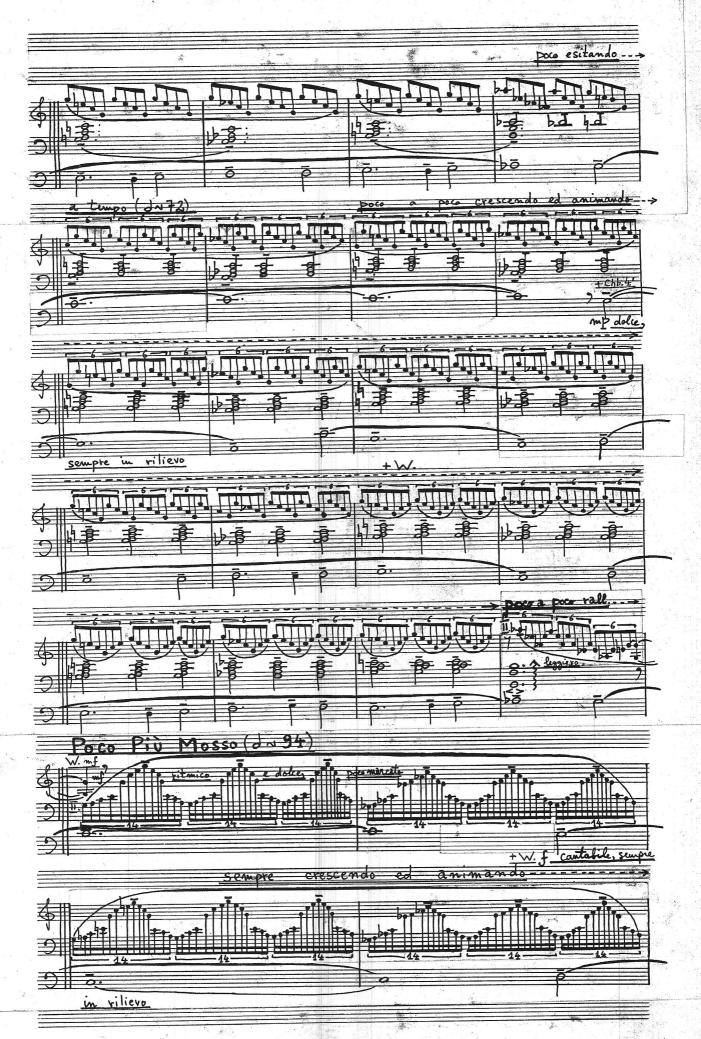


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