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:	PENTACORDIES [POUR QUATUOR A CORDES]
Composer:	Timis, Dan
Licence:	Copyright (c) Dan Timis
Instrumentation:	String Quartet
Style:	Contemporary

Serban Nichifor on free-scores.com

http://www.free-scores.com/Download-PDF-Sheet-Music-serbannichifor.htm

■ Contact the artist
■ Write feedback comments
■ Share your MP3 recording
■ Web page and online audio access with QR Code :

DAN TIMIS

PENTACORDIES

pour

quatuor à cordes

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INDICATIONS POUR L'INTERPRETATION

Les instrumentistes doivent accorder leurs instruments sur la scène. Le passage de l'accordage à la "musique" doit être fait sans interruption de manière que le publique se rende compte le plus tard possible que le morceau a commencé.
Les premières pages de la partition suggére une variante possible de l'accordage. Les interpretes ont la possibilité de choisir toute autre variante à condition que celle-ci serve au but que nous nous sommes proposé.

La notation proportionelle (qui domine les premiéres pages de la partition) doit être interpretée comme suit:

- accordage

□ = au moins 𝅝 𝅗𝅥 = au moins 𝅗𝅥 ● = au moins ♩

- les barres de mesure délimitent des sections de temps approximativement égaux

S.P. = sul ponticello ; N. = normale ; S.T. = sul tasto

S.C. = sotto le corde (les instrumentistes jouent avec l'archet au-dessous des cordes, afin qu'ils touchent simultanément les cordes extrêmes-sol et mi;do et la)

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PENTACORDIES

DAN TIMIS

Violino I

Violino II

Viola

Violoncello

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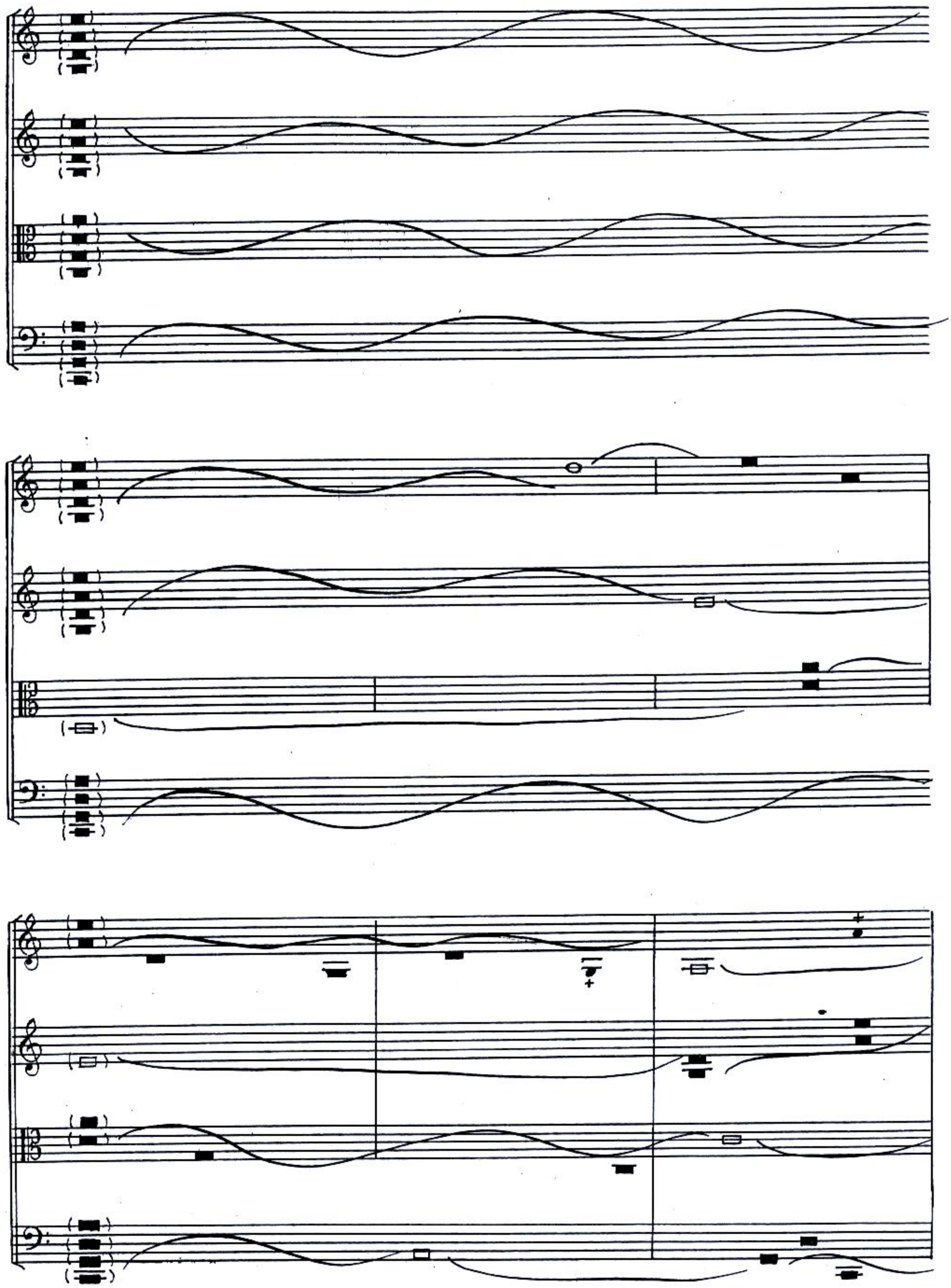

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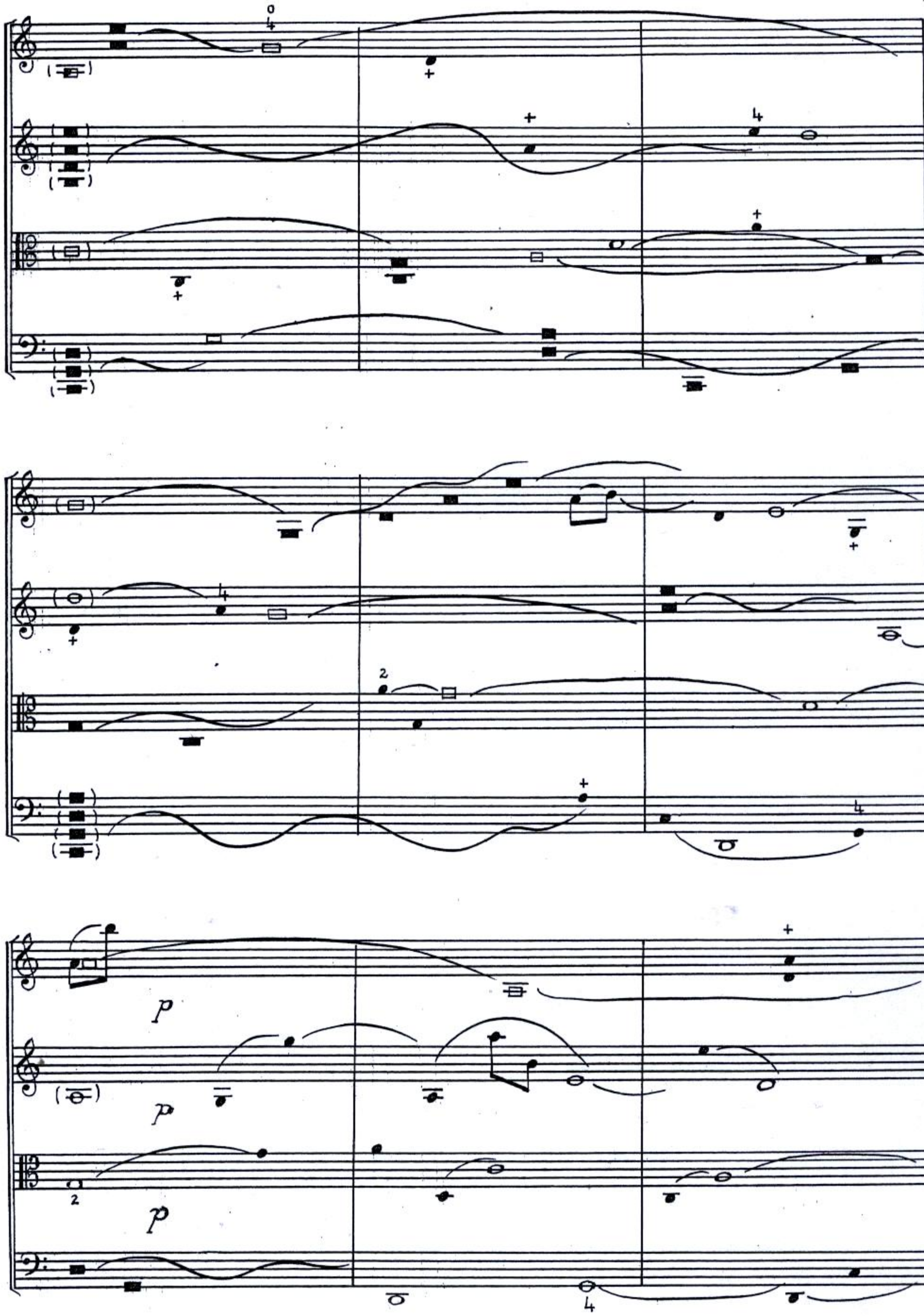

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pochiss. cresc.

pochiss. cresc.

pochiss. cresc.

mp

mp

mp

free-scores.com

poco a poco cresc

poco a poco cresc

free-scores.com

mf

mf

mf

poco a poco cresc.

poco a poco cresc.

free-scores.com

f

cresc.

f

cresc.

f

cresc.

free-scores.com

poco accel.

poco accel.

poco accel.

ff

molto

cresc.

ff

ff

molto

cresc.

accel.

accel.

accel.

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S.P. Superficiale ♩ = 132

fff

fff

sub pp

S.P.

fff

sub pp

S.P.

free-scores.com

Giocoso ♩ = 126

mp

N. S.P.

N.

mp

N. S.P. N. S.P.

S.P.

S.P. N.

N. S.P. N. S.P. N. S.P. N.

S.P. N.

S.P. N. S.P. N. Vivace ♩ = 120 S.T.

N. S.T.

N. f S.T. N.

S.T. N.

N. S.P. N.

S.T. f N.

S.T. N. S.T.

N. S.T. N.

S.T. N.

S.T. N.

N. S.T.

S.T. N. S.T. N.

S.T. N

N. S.T.

N. S.T.

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N. S.T.

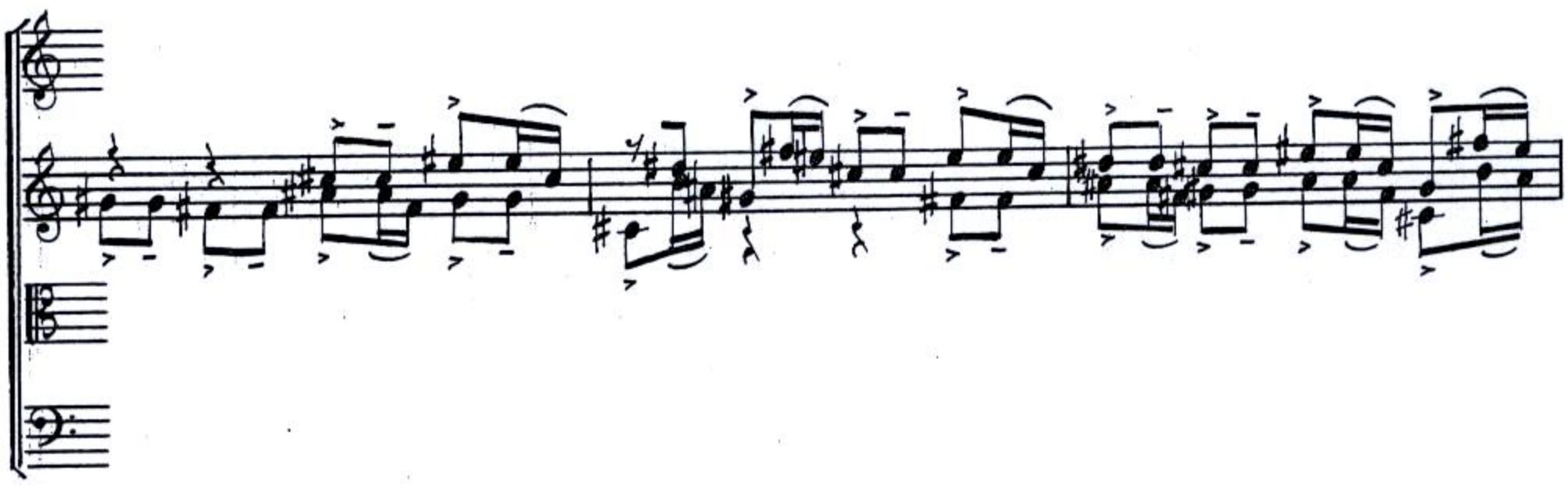
Indeciso ♩ = 116

sul D, A

sul G, D

S.T. N.

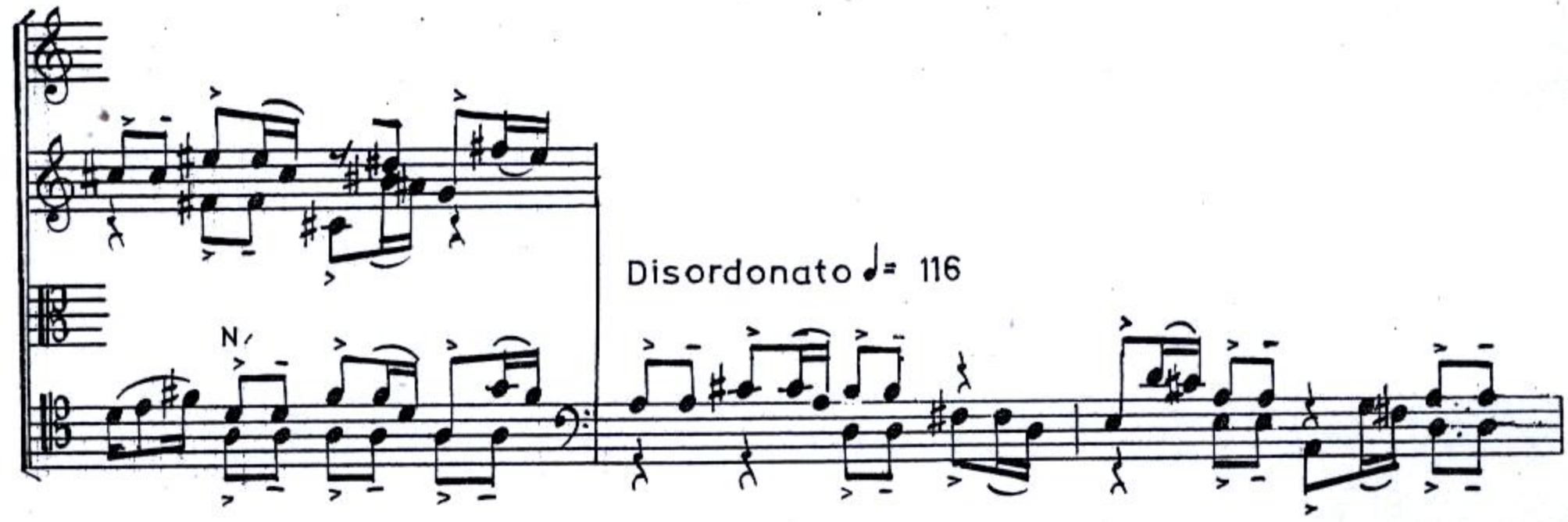
N.



Mobile ♩ = 120

N. S.P. N.

S.P. sul D N S.P. N. S.P.



Disordonato ♩ = 116

N

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Laguido ♩ = 112

S.C.

S.P.

S.C.

loco

Sottile ♩ =108

N. ♩=116

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Calmo ♩ = 104

S.T.

ppp legato

S.T.

ppp legato

S.P.

S.T. ppp legato

S.P.

S.T.

S.P.

S.T.

S.P.

S.T.

S.P.

morendo

morendo

mp Ironico ♩ = 100

S.P.

S.T.

mp

S.P.

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N.

S.P.

N.

S.P.

S.P. Con tensione ♩= 96

N

S.P.

S.P. pp

pp

N.

N.

S.P.

pp

N.

molto

S.P.

cresc.

molto

cresc.

S.P.

N.

N.

S.P. Impetuoso ♩= 132

N.

ff

ff

S.P.

sub. pp

molto cresc.

N.

sub. pp

molto cresc.

S.P.

sub pp

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S.P. N. S.T. N.

Trepidante ♩= 126

ff mf

ff S.P. mf S.P.

N S.P. N.

S.P. N. S.P 3

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Agitato ♩= 120

N

S.P.

N. S.P.

S.P.

N. S.P.

molto decresc.

Dissinvolto ♩= 116

N.

ff

N.

N. S.P.

Vivo ♩= 112

S.T.

sub p

S.T.

p

S.P. p

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Veloce ♩= 108

Danzando ♩ =120

N.

f

S.P.

N.

f

Agile ♩ = 126

N.

N.

f

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Viguroso ♩= 132

ff

ff

8

8

loco

loco

8

8

loco

loco

loco

simile

free-scores.com

fff

fff

fff

loco

poco a poco

decresc.

poco a poco

decresc.

8... simile poco a poco

decresc.

loco

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poco rall.

poco rall.

poco rall.

8 simile

loco

Simile

decresc.

decresc.

decresc.

loco

free-scores.com

mf

mf

mf

mf

Sul G

molto rall

molto rall

Loco

Loco

free-scores.com

molto decresc.

molto decresc.

molto decresc.

p

P

P

P

free-scores.com

pp

pp

pp

free-scores.com

S.C.

S.C.

gliss

S.C.

gliss

gliss

S.C.

gliss

morendo

morendo

morendo

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DAN TIMIS (1954-2009)

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IN MEMORIAM DAN TIMIS

(15 July 1954 - 3 February 2009)

Brilliant representative of the Romanian music, IT and composer Dan Timis imposed and internationally through his highly complex, combining the most noble elements of tradition (including the wonderful Romanian vein) with innovations designed to change thinking componistica, thanks to techniques in rapidly developing specific digital art.

Born on 15 July 1954 in Bucharest, as the only son of Master Vasile Timis, Dan began studying piano at the School of Music with distinguished professor Nr.5 Marta Paladi, then courses No.1 High School of Music (now High School "Dinu Lipatti "- where I had the privilege of classmate) and the Conservatoire" Ciprian Porumbescu " (the present National University of Music), where he graduated Composition Department, with the guidance of renowned representatives of the Romanian school, as Anatol Vieru, Stefan Niculescu , Aurel Stroe, Liviu Comes, Dinu Petrescu, Dinu Ciocan and Ioana Minei.

Since the study was imposed by the extraordinary talent or componistic, but also by the enthusiasm shown in the direction of discovery with the help of computer, new solutions in developing sound expression - in this sense he continued successfully and in a plan initiated education experiments in Romania by Aurel Stroe and Grigore Moisil. Thus, in parallel studies conducted at the Conservatory of music, he attended courses and the Faculty of Automation and Computers, Polytechnic Institute of Bucharest.

Marked by these experiences multidisciplinary creation of this period was distinguished by the major awards given by the Union of Composers and Musicologists from Romania and by the Conservatory "Ciprian Porumbescu - historically standing out of them is a series of reference works, such as the *Cantata on the texts by Dimitrie Cantemir*, the *String Quartet* (a masterpiece of the genre!), the splendid *Sonata for*

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***Clarinet and Piano*, *the Trio for Clarinet, Cello and Piano*, the marvellous *Songs on poems by Tudor Arghezi* and, last but not least, *music for films* designed to young directors - members of his generation, such as Horia Constantin and Dinu Lazar.**

He was a redoubtable pianist, consistent with promoting the creation of the Romanian Society *"Music"* (animated by the illustrious musicologist Radu Stan), both as soloist and as a member of the trio "NTN", along with clarinet virtuoso John Nedelciu and signatory of these lines (on cello) - all three are linked by the most profound feelings of friendship.

After graduating from the Conservatoire as head of promotion in 1978, he participated in several editions of the summer courses at Darmstadt supported by Morton Feldman, Ton de Leeuw, Mauricio Kagel and Brian Ferneyhough, and at the conducting courses at Weimar coordinated by Igor Markevitch. In 1982 he settled in Paris, where he graduated and the Faculty of Science, after working as a professor at the prestigious IRCAM, which has designed, along with Rob Gross, new systems of audio files and apply the "Berkeley UNIX".

In 1987 is invited to teach musical informatics at the University of Santa Barbara (USA), where it quickly and as founder of the Center for Experimental Music.

Fundamental advances in the science of music was widely appreciated, effectively inducing a paradigmatic shift. Mention in this context his revolutionary studies, entitled *"Method and system for editing digital audio information with music-like parameters"* (Audio-to-MIDI/MIDI-to-Audio feature, United States Patent 5792971) and *"Using time-stamped event entries to facilitate synchronizing data streams"* (United States Patent 20090006488). They were immediately applied by large companies in which the specialist Dan Timis and a thorough research: *Opcode Systems* (as Senior Programmer in the *"Vision Studio"* software with several distinguished awards), *Euphonix, Zoom, Antares, Kind of Loud, TuneTo.com, Arboretum Systems* (as Director of Research and Development), *Muse Research* (as a principal adviser in creating the *"New Receiver Pro 2"* and "Hi Pro) and *Apple* (where he helped to develop *iPod* and *iTunes*).

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We can thus say that Dan Timis has been a celebrity in this current musical science - key advances leading to the design of new coordinates of the XXI century music. He worked enormously dedicating the body and soul in this research field of avant-garde, creative and componistice itself through many musical applications subordinate its investigations. Used in this fever, perpetuate the exploration of new sound - involving days and nights of intense work - take the cord snapped, in a totally unexpected, in fatidical 3 days in February 2009 ...

He was very loved by his colleagues and American musicians and programmers, what they dedicated an exciting tribute to the Internet, *"Tribute to Dan Timis"*:

http://www.museresearch.com/blog/2009/02/tribute-to-dan-timis/

His disappearance is an irreparable loss for the American and Romanian musicians.

For me, it has lost much meaning lover my brother ...

Serban Nichifor
Composer

Bucharest, February 13, 2009

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