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CRISTIAN MARINA  
Four on Five

sverigesradio

INTERNATIONAL ROSTRUM OF COMPOSERS  
16 – 21 MAY 2016 WROCLAW

# CRISTIAN MARINA:

## FOUR ON FIVE (2012)

Duration: 9'50  
Instrumentation: fl, cl, pf, vl, vlc  
Ensemble: Norrbotten Neo

Recorded on 17 March 2016 (Première)  
Studio Acusticum, Piteå



"Accademia Chigiana", Siena in 1996, with Franco Donatoni. He has also studied with Miklos Marós and has attended courses with Brian Ferneyhough, Philippe Manoury among others.

His music, which covers almost all genres, has been performed at concerts and festivals, as well as broadcast in most European countries, Japan and Hong Kong. His works were performed at various ISCM-World Music Days: in Hong Kong, China, 2002 and 2007, Slovenia 2003 and Croatia, 2005 and 2011.

Prizes:

- Carin Malmjöf-Forsling Composition Prize from the Swedish Royal Academy of Music, 2009
- 1st prize at the APERTO International Composition Competition, Bucharest 2006, for Intorno
- 3rd prize at the International Composition Prize, Luxembourg 2003, for Density-Intensity

CRISTIAN MARINA was born in 1965 in Cluj, Romania, where he received his basic musical training, as a cello player at the School of Music and as a composer at the "Gh. Dima" Music Academy, with Cornel Taranu. He has been living in Sweden since 1987, where he completed his studies in composition at the Royal Music College in Gothenburg and Stockholm, with Magnus Lindberg and Sven-David Sandström among others. He attended the "Academie d'été" - IRCAM, Paris in 1995, with Luca Francesconi and the

FOUR ON FIVE (Parafrași.6) is part of a composition cycle for different instruments and chamber ensembles that draws on jazz. That shouldn't be taken to mean that the pieces are variations on or arrangements of jazz themes in the strict sense of the word, but rather an investigation into the possibilities of translating the defining elements of jazz into the language of contemporary classical music. The starting point of each work is a fragment, a melodic or rhythmical phrase from a certain *standard*. Or, why not, just a musical gesture or the atmosphere of a certain theme – a chord or a rhythmical formula. The result is an autonomous music material, filtered and metamorphosed, but, should the hope and intention of the author show through, it nevertheless retains a shadow, a flavour of the initial musical idea. And, implicitly, of the expression and atmosphere of jazz.