



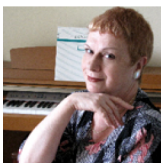
Maya Badian

Jeux de tons
for two flutes and piano

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Dr. MAYA BADIAN is the only Canadian / Romanian composer to have her life and accomplishments reflected in an international biographical work.

After the international success of the first biographical book (published 2003, Editura Muzicala, Romania), at music libraries requests, an updated and expanded new book was recently released: *The Life and The Music of Maya Badian: A Privilege to Soar, Biography* by Fred Popovici (published 2010, Pro Ars Publications, Canada). The book was launched on November 5, 2010, at The School of Music of the University of Ottawa in Ottawa.

A prolific internationally acclaimed composer, Maya Badian has more than 100 published compositions including symphonies, orchestral music, concertos, cantatas, chamber music, music for multimedia, as well as musicology and pedagogy works in the collections of Library and Archives Canada, Library of Congress in Washington, U.S.A., and other prestigious libraries around the world. Her book, *100 Canadian Composers from Atlantic to Pacific*, has become a primary reference used worldwide. Her music has been performed all over the world and the many commissions she has received are warrants of the high esteem in which her music is regarded. "Her compositions, praised for their musicality and balance, are well structured and very contemporary without being avant-garde." (Kitchissippi Times).

Born in Bucharest, Romania, in 1945, Maya Badian started to compose at the age of five. She graduated at the National University of Music in Bucharest with a Master's degree in composition (1968), before attending seminars in ...

Read Maya Badian's full biography at our website:
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MAYA BADIAN

JEUX DE TONS

for Two Flutes (or Flute with Tape) and Piano

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LB 41

JEUX DE TONS for Two Flutes (or Flute with Tape) and Piano by Maya Badian

Lucian Badian, M. Eng., Music Publisher

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Date of composition: 1995

Duration of work: ca 3 minutes

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Printed in Canada

To Elaine Keillor and Paula Conlon

Jeux de Tons

for Two Flutes (or Flute with Tape) and Piano

(c. 1995)

Maya Badian

Allegretto, poco rubato

The musical score is divided into two systems. The first system is for Flute 1 and 2, and Piano. Flute 1 has a melodic line starting with a triplet of eighth notes in 9/8 time, followed by a 6/4 time signature change. Flute 2 is silent. The piano accompaniment features sustained chords in the right hand and a bass line in the left hand, with a 'Una corda' marking. The second system is for Flute 1 and 2, and Piano. Flute 1 continues its melodic line with a triplet. Flute 2 is silent. The piano accompaniment features chords in the right hand and a bass line in the left hand, with an 'inner voice stressed' marking. The score includes various musical notations such as dynamics (pp, ppp), articulation (accents, slurs), and performance instructions (Una corda, inner voice stressed).

Note:
The accidentals remain in effect throughout the bar /
Les altérations valent pour la durée de chaque mesure

5

1 Fl. 1 *p*

2 Fl. 2 *pp*

P-no. *pp* *cresc. molto* *mp*

5 *Sva*

5 *Sub*

7 *mf*

1 Fl. 1 *mf*

2 Fl. 2 *mf*

P-no. *crescendo possibile* *fff*

7 *fff* *tre corde [una corda off]*

15

9

Fl. 1

Fl. 2

P-no.

f

mp

mp

tr ^{G_b}

10

Fl. 1

Fl. 2

P-no.

sfz pp

sfz pp

mf

3

3

Λ

11

1 Fl. 1 *mf*

2 Fl. 2 *mp*

P-no.

This block contains the musical notation for measures 11 and 12. The Flute 1 part (top staff) begins with a whole note chord, followed by a melodic line with slurs and a dynamic marking of *mf*. The Flute 2 part (middle staff) starts with a half rest, then enters with a melodic line marked *mp*. The Piano part (bottom two staves) is mostly silent, with a few notes in the right hand and a bass line in the left hand.

12

1 Fl. 1 *f* molto legato rit. a tempo

2 Fl. 2 *mf* molto legato accel.

P-no. *ff*

ped. ff

This block contains the musical notation for measures 12 and 13. The Flute 1 part (top staff) continues its melodic line with a dynamic marking of *f* molto legato, followed by a ritardando and a return to tempo. The Flute 2 part (middle staff) continues its melodic line with a dynamic marking of *mf* molto legato, followed by an acceleration. The Piano part (bottom two staves) features a fortissimo (*ff*) chord in the right hand and a bass line with a *ped. ff* marking. A fermata is present over the final notes of both parts.

13

Fl. 1 *fff*

Fl. 2

P-no. *f* *sfz*

10/4

A tempo primo

14

Fl. 1 *p*

Fl. 2 *p*

P-no. *pp*

10/4

Andante molto espressivo

15

Fl. 1

Fl. 2

P-no.

p *mf*

pp *poco cresc.* *f*

Red. *

Vivacissimo

16

Fl. 1

Fl. 2

P-no.

ff possibile

Red. *

Duration: ca 3 minutes

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Orchestra

<i>A Musical Journey</i> for Sinfonietta (c. 2010) 2-2-2-2/2-1-1-0/timp./pc./str. 11 min.	LB 77
<i>Orchestral Arches 2009</i> (c. 2009) 2-2-2-2/2-2-1-0/timp./1 pc./str. 10 min.	LB 76
<i>Orchestral Arches</i> (c. 2005) – using a different writing technique - 2-2-2-2/2-2-1-0/timp./1 pc./str. 10 min.	LB 30
<i>Canadian Wilderness and Stillness</i> , Symphonic Evocation on the Group of Seven (c. 2005) 2-2-2-2/2-2-2-1/timp./2 pc./str. 14 min.	LB 70
<i>MultiMusic Canada, A Legacy for the New Millennium</i> , Fresco (c. 2000) 2-2-2-2/4-3-3-1/timp./2 pc./vibr., xyl., mba./hp./str. 15 min.	LB 63
<i>MultiMusic Canada for the New Millennium</i> , Fresco for Orchestra (c. 1999) 2-2-2-2/4-3-3-1/timp./3 pc./xyl./mba./str. 21 min.	LB 58
<i>Holocaust – In memoriam</i> , Symphony, Preceded by Fred Popovici's Foreword (2011) 3-3-3-3/4-3-3-1/timp./3 pc./str. 20 min.	LB 82
<i>Holocaust - In Memoriam</i> , Symphony (c. 1998) Orchestrated Version II: 2-2-2-2/2-2-3-0/timp./2 pc./str. 20 min.	LB 52
<i>Holocaust - In Memoriam</i> , Symphony (c. 1987) 3-3-3-3/4-3-3-1/timp./4 pc./str. 20 min.	LB 20
<i>Toccata and Passacaglia</i> (c. 1982) 1-1-1-0/1-1-1-1/timp./3 pc./str. 15 min.	LB 19
<i>Sinfonietta</i> (c. 1976; rev. 1982) 2-2-2-2 /2-2-2-0/timp./2 pc./str. 15 min.	LB 18
<i>Symphonic Diptych</i> (c. 1976) 2-2-2-2/ 4-3-3-0/ timp./ 2 pc./str. 16 min.	LB 17
<i>Symphonic Movement</i> (c. 1968) 3-3-3-3/4-3-3-1/timp./pc./str. 10 min.	LB 38

Soloist(s) and Orchestra

<i>Reflets laurentiens</i> , Clarinet and Saxophone Double Concerto (c. 1994) cl./ sax. (1 performer) solo/2-2-2-2/2-2-0-0/ timp./pc./str. 21 min.	LB 27
<i>Marimba and Vibraphone Double Concerto</i> (c. 1988) mba./vibr. (1 performer) solo/1-1-1-0/ 0-1-sax.-0/timp./3 pc./str. 18 min.	LB 24
<i>Guitar Concerto</i> (c. 1981) gtr. solo/0-0-0-0/2-2timp./2 pc./str. 16 min.	LB 22
<i>Violin Concerto</i> (c. 1980) vln. solo/2-2-3-2/3-3-3-1-sax./timp./2 pc./str. 16 min.	LB 21
<i>Piano Concerto</i> (c. 1978) pno. solo/2-2-3-2/ 2-3-3-0 /timp./2 pc./str. 10 min.	LB 14

Voice and Orchestra

<i>Towards the Pinnacle</i> , Poem for Soprano and Orchestra (c. 1973) s./3-0-3-2/0-1-1-0/pc./str. 8 min.	LB 25
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Chorus and Orchestra

<i>Cantata Canada</i> , Cantata Profana for Mixed Chorus and Orchestra (c. 1992) s.a.t.b./3-3-3-2/4-3-3-1/timp./3 pc./str. 43 min.	LB 34
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String Orchestra

<i>Mirrored Reflections of the Ottawa Valley</i> (c. 2008) str. 12 min.	LB 69
<i>Daily Tumult</i> (c. 1994) str. 13 min.	LB 29

Soloist(s) and String Orchestra

<i>Concert Music</i> for Cello and String Orchestra (c. 1999) 12 min.	LB 39
<i>Concerto Grosso</i> for Timpani, Obligato Trumpet and Thirteen Strings (c. 1999) 4 timp. (1 performer)/trp., solo/13 str. 12 min.	LB 42
<i>Concerto Grosso</i> for Timpani, Obligato Trumpet and String Orchestra (c. 1987) 4 timp. (1 performer)/trp., solo/str. 12 min.	LB 23

Instrumental Ensembles

<i>Music for Archaeus</i> , Instrumental Septet (c. 2001) pno./vln./vic./ob./cl./bs./pc. 12 min.	LB 68
<i>Espace Musique</i> for Bassoon and String Quintet (c. 2001) 12 min.	LB 65
<i>Concerto Grosso</i> for Timpani: Timpani and Piano Version (c. 1987, reduction: 2001) 4 timp. (1 performer)/pno. 12 min.	LB 64
<i>Endless Romanian Traces</i> for Cello and Piano (c. 2000) 12 min.	LB 62
<i>Fuga a quarto voci</i> for String Quartet (c. 2000)	LB 61
<i>Memories in the Ottawa Valley</i> for String Quintet (c. 1998) 10 min.	LB 56
<i>Crossed Links Over Times</i> for String Quartet (c. 1998) 7 min.	LB 55
<i>Jeux de tons</i> for Two Flutes and Piano (c. 1995) 3 min.	LB 41
<i>Yes, It's Blues-Time!</i> for Clarinet and Piano (c. 1994) 7 min.	LB 31
<i>Cantus Planus I</i> for Oboe and Piano (c. 1994) 4 min.	LB 32
<i>Cantus Planus II</i> for Oboe and Organ (c. 1994) 4 min.	LB 33
<i>Cantus Planus III</i> for Clarinet and Piano (c. 1994) 4 min.	LB 35
<i>Cantus Planus IV</i> for Clarinet and Organ (c. 1994) 4 min.	LB 36
<i>Music in Square</i> for String Quartet (c. 1993) 10 min.	LB 13
<i>Fugitive Visions</i> for Instrumental Trio (c. 1991) 5 min.	LB 16
<i>Guitar Concerto</i> (c. 1981, reduction: 1990) gtr./pno. 16 min.	LB 67
<i>Suite on Romanian Themes</i> for Marimba, Vibraphone and Piano (c. 1988) 12 min.	LB 26
<i>Movimento</i> for Woodwind Quintet (c. 1978) 10 min.	LB 7
<i>Chamber Concerto</i> for Horn and MultiPercussion (c. 1976) 13 min.	LB 15
<i>Dialogues</i> for Trumpet and Double-Bass (c. 1973) 7 min.	LB 11
<i>Dance</i> for Three Cellos (c. 1962) 4 min.	LB 60
<i>Dance</i> for Woodwind Trio (c. 1962) 4 min.	LB 6
<i>Dance</i> for String Trio (c. 1962) 4 min.	LB 10

Cont.

Vocal Ensembles

<i>Prayer I</i> for Soprano and Flute (c. 1997) 5 min.	LB 46
<i>Psaume II</i> , Chant pour Soprano et Baryton (c. 1997) 5 min.	LB 47
<i>Priere III</i> , Chant pour deux sopranos (c. 1997) 5 min.	LB 48
<i>Psalm IV</i> for Two Sopranos (c. 1997) 5 min.	LB 49

Unaccompanied Instruments

<i>Plainchant</i> for Organ.....	LB 87
<i>In the Shadow of the Iron Curtain</i> for Soprano-Saxophone Solo (c. 2012) 6 min.	LB 86
<i>Reflections</i> for Cello Solo (c. 2012) 5 min.	LB 85
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<i>Timpani Quartum 2009</i> for Four Timpani (1 player) (c. 2009) 8 min.	LB 78
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<i>Mosaïques sonores</i> for Tuba Solo (c. 1990) 7 min.	LB 37
<i>Capriccio</i> for Bassoon Solo (c. 1981) 7 min.	LB 4
<i>Profiles</i> for Trombone Solo (c. 1978) 7 min.	LB 5
<i>Valachian Dance</i> for Cello Solo (c. 1975) 5 min.	LB 9
<i>Incantation</i> for Clarinet Solo (c. 1974) 7 min.	LB 3
<i>Echoes</i> for Flute Solo (c. 1973) 7 min.	LB 1
<i>Monody</i> for Oboe Solo (c. 1973) 7 min.	LB 2
<i>Monologue</i> for Violin Solo (c. 1971) 7 min.	LB 8

Piano

<i>Enjoying Piano!</i> Primary to A.R.C.T. Levels (c. 2009)	LB 80
<i>Canadian Musical Universe: Piano Compositions Preceded by Composer's Notes: Beginner</i> (c. 2005).....	LB 75
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<i>Children's World</i> , Fourteen Progressive Pieces Preceded by Composer's Analyses (c. 1988) 12 min.	LB12E
<i>Du monde des enfants</i> , quatorze pièces graduées pour piano précédées d'analyses par le compositeur (c. 1988) 12 min.	LB12F

Instrumental Theatre and Multimedia

<i>Rainbow of Hopes 2010</i> for Clarinet Solo and Acting (c. 2010) 9 min.	LB 81
<i>MultiMusic Canada for the New Millennium</i> (c. 1999) 2-2-2-2/4-3-3-1/timp./3 pc./s.a.t.b./str./multimedia. 21 min.	LB 57
<i>Scenic Mosaics</i> , Instrumental Theatre for Piano, Pantomime, and Multimedia (c. 1997) pno./pantomime/multimedia. 10 min.	LB 50
<i>Mosaïques sonores</i> for Tuba Solo and Acting (c. 1990) 7 min.	LB 83

Pedagogical

<i>Nati-Alex</i> , Duo for Violin and Piano, for Beginners (c. 1996) 1 min.	LB 44
<i>Melodico-Ritmico</i> , 250 Dictations for university level, 2 volumes (c. 1987)	LB 40

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Published by Pro *Ars* Publications, Canada, 2010

Senior Editor: Professor Donald Russell, Ph.D.

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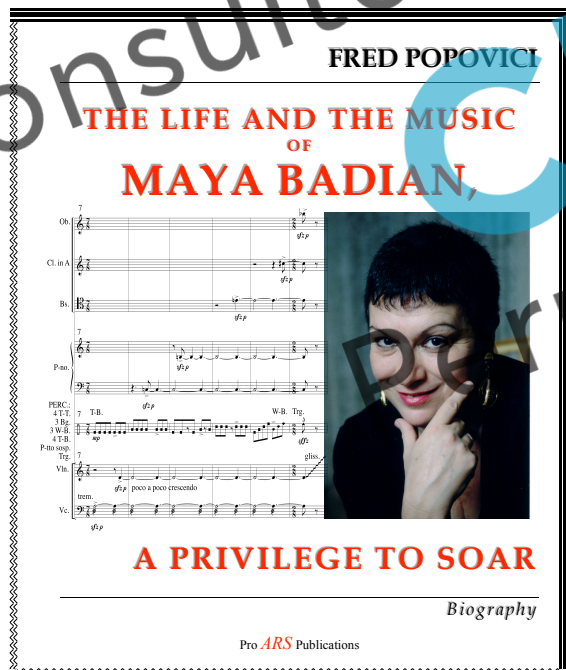
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The books can be ordered through **LUCIAN BADIAN EDITIONS** at badian@sympatico.ca

Two Canadian Book Premieres:

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- Maya Badian's book *Glimpses Into My Compositional Style and Techniques: Text and Musical Examples by Maya Badian* is a Canadian premiere, as no other Canadian composer has written a book outlining his or her compositional style and techniques.



Orchestral Mirrors of Life: Maya Badian's Music film-trailer on Youtube (July 2012) is the basis for a film on the Canadian composer's life and music.

“Maya Badian comes from a multinational and artistic family: Her mother, Professor Suzana Badian, founded the Stage Movement Department at the Ion Luca Caragiale Institute of Theatre and Film in Bucharest; and, T.K. Thomas, Maya's uncle established himself as a worldwide renowned painter. Maya Badian's commitment to composition was made early, passionately, and never withdrawn. Her work represents a powerful connection between two so different cultures: South-Eastern European, and North American. The structure of Maya Badian's works evolves from the internal coherence of her music, creating a sense of organic integrity. Her music is a testimony to her constant reflection upon the state of humankind. Her compositions signify an important and meaningful synthesis at the close of the past Millennium.”
- **Fred Popovici**, “The Life and The Music of Maya Badian – A Privilege to Soar, Biography”

“Now a leading internationally acclaimed composer, Dr. Maya Badian has more than 120 published compositions including symphony, orchestral music, concertos, cantatas, chamber music, music for instrumental theater and for multimedia, as well as musicology and pedagogy works in the collections of Library and Archives Canada, Ottawa, Library of Congress, Washington, D.C., and other prestigious libraries worldwide.”

- **Canadian Music Centre**

“The prolific composer is also a musicologist and professor... Badian, a strong supporter of Canadian music, is on the faculty of the Royal Conservatory of Music.” - **Canada Council for the Arts**

“As a composer Dr. Maya Badian has achieved wide international recognition. She is a stalwart supporter and wonderful promoter of Canadian music and Canadian composers. Badian absorbed a vast panorama of our folk musics, and threw herself into understanding notated compositions that had been produced in this geographical space for almost four hundred years. Subsequently she has done much to make us aware of our own heritage and has lectured widely on many Canadian composers in the United States and Europe. I am delighted to count Maya Badian among my friends.

- **Dr. Elaine Keillor**, Distinguished Research Professor Emerita, Carleton University,
Foreword, *Glimpses Into My Compositional Style and Techniques* by Maya Badian

“Maya Badian, this internationally acclaimed composer...” - **The Winnipeg Sun**

“Maya Badian's compositions, praised for their musicality and balance, are well structured and very contemporary without being avant-garde.” - **Kitchissippi Times**

“Maya Badian is an important composer. If it does not use some of the extreme devices discovered by earlier 20th century composers, Badian's music does reflect the accumulated wisdom of a century of experiment and invention.”

- **The Ottawa Citizen.**

Maya Badian's Catalogue is handled exclusively by LUCIAN BADIAN EDITIONS, since 1993.

As a sign of outstanding recognition of Dr. Maya Badian's rank in the Canadian music pantheon, Library and Archives Canada in Ottawa has requested and preserves her entire output of manuscripts, archival documents and recordings officially created and titled **THE MAYA-BADIAN ARCHIVAL FONDS MUS 228**, since 1993.

Dr. Maya Badian and husband Lucian Badian, M.Eng., who is a Business Manager with the Federal Government of Canada, and the founder and publisher of the LUCIAN BADIAN EDITIONS, reside in Ottawa.

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