

DIANA ROTARU

In the way too shallow world in which we are destined to live, Diana Rotaru chooses to write music inspired by states of trance and reverie. No idea how she manages to preserve such states of deep introspection, because day in, day out, she's on Facebook. She posts about everything happening to her, from her dog Brumhilda to the composers she likes and the concerts on a particular day or week. For instance, this is how I know that in the autumn of 2018 Diana was in Japan, where she was invited as an associate professor at the Takefu International Music Festival. From an earlier post this spring I also know that she likes Japan and she would go back any time. One of the reasons she likes it there is probably the fact that the Japanese manage to keep their zen gardens untouched by the amalgam of technology, exhibitionism and absurdities (e.g. ayurveda for animals) that makes up their day to day lives. I think when she goes to Japan, Diana spends the money she's gained with her many awards (George Enescu 2010, Irino Prize Japan 2004, ISCM-IAMIC Young Composer Award Vilnius 2008) and concerts (she is the coordinator of Sonomania Ensemble). Because obviously contemporary music is such a lucrative business, right? And I wouldn't say that, if I didn't know one more thing: that Diana has a sense of humour. And she gets inspired both by her day or night-time visions – some of them dramatic and surreal – and from her open discussions with her friends, which she has a true talent of making – wholeheartedly so. She loves to write music that creates a strong connection between herself and those who play it.

