

FREQUENZA 164

164 is the number of the study room where the five band members met, where they played together the most and where they decided to continue making chamber music as part of their artistic development. In the symphonic/concert circuit, Frequenza 164 relies on the equality between musicians, which allows them to choose their repertoire together and to discuss openly their future stylistic directions. A wind quintet (with Elena-Teodora Greciuc – flute, Doris-Andreea Iorga – oboe, Dan-Andrei Văleanu – clarinet, Cristina Raita – bassoon and Andrei Pavel – French horn) has a rich sound colour and timber variety to choose from, which the five are fully aware of and mean to showcase in their repertoire. They like modern works, where they can feel the composers' openness to complex emotional states; the repertoire they choose must also represent them as individuals, speak about their identities. The audience can sense this involvement, and the quintet is further motivated to see their intuition confirmed. This is precisely why it is important for them to read about the lives of the musicians they admire, in order to understand better how their artistic approaches came to be. After rehearsals, Frequenza 164 carry on their discussions and share new ideas and music; this is how they discovered what is now their favourite piece, *Three moods* by the Russian composer Andrey Rubtsov; this is how they discovered Ligeti and his works for wind quintet. In the future, they also intend to play transcriptions of the music they listen to at home (jazz, psychedelic rock, etc.) because they feel this blend of academic music and pop culture defines them.

