**Richard Dancu Trifan, Composer / Pianist** ****

Curriculum Vitae

Address:

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**Music Education**

Daniel S. Trifan, master pedagogue

The Juilliard School – 5-year program, in Composition, Piano and Orchestration

**Principal teachers:**

* Madame Rosina Lhevinne, The Juilliard School, New York
* Daniel S. Trifan, master pedagogue
* Katherine Parker – The Juilliard School
* Lawrence Widdoes – Composition, The Juilliard School

**Juilliard Music Theory & Orchestration**

* Noah Creshevsky – Music Theory & Ear Training
* Hugh Aitken – Orchestration

**Master classes**:

* Misha Dichter (with Mme. Lhevinne)
* Vladimir Ashkenazy (with Mme. Lhevinne)
* Vincent Persechetti (composition) guest student

**Competitions/Awards**

* BMI Young Composers Award – Three Epigrams for Piano
* Philadelphia Orchestra – Piano Concerto in D minor - Poulenc

**Selected Past Concert Appearances**

**December 1998 – First Reformed Church Benefit Series, Kecskemet, Hungary**

* Dedicated to benefit flood victims of the Ukraine, fall 1998:

**Program:**

Prelude #5 in D Major Bach

Prelude #15 in G Major Bach

Nocturne #5 in B-flat Major Trifan

Ballade #1 in G Minor Chopin

INTERMISSION

Ballade #5 in C Minor Trifan

Ballade #6 in E Minor Trifan

Hungarian Rhapsody # 11 in A minor Liszt

**May 2003 – Romanian Cultural Center, New York, N.Y.**

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**Program:**

Prelude #15 in G Major Bach

Minuet #1 in D Major Trifan

Nocturne #5 in B-flat Major Trifan

Ballade #1 in G Minor Chopin

INTERMISSION

Ballade #5 in C Minor Trifan

Arias from “The Global Opera” Trifan

* 6) “Vision for the World” in E Major
* 7) “What I Have Found” in A-flat Major

Ballade #6 in E Minor Trifan

Scherzo #3 in C Minor Trifan

Three excerpts from “Romanian Folk Dances” Bartok

Romanian Folk Dance Inspiration Trifan

**June 2009 – Russian Cultural Center, Washington D.C.**

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**Program:**

Nocturne #5 in B-flat Major Trifan

Ballade #5 in C Minor Trifan

Arias from “The Global Opera” Trifan

* 6) “Vision for the World” in E Major
* 7) “What I Have Found” in A-flat Major

Scherzo #3 in C Minor Trifan

Romanian Folk Dance Inspiration Trifan

Excerpts from Swan Lake Tchaikovsky

**November 2011 – Prague, Czech Republic**

 

**Program:**

Nocturne #5 in B-flat Major Trifan

Ballade #5 in C Minor Trifan

Romanian Folk Dance Inspiration Trifan

He also gives benefit recitals of his works for the advancement of other arts such as painting and sculpture, and will shortly be working to advance orphans' causes through humanitarian events with the Eurasia Center in Washington D.C. at [www.eurasiacenter.org](http://www.eurasiacenter.org)

**Short Biography**

Trifan, 3rd birthday

Richard Trifan started his piano and composition studies before the age of three with his father, Daniel S. Trifan, a classical violinist who followed the tutorial model of Leopold Mozart. He received his formal musical education at the Juilliard School at Lincoln Center, having studied piano at age 12 with the late Mme. Rosina Lhevinne as well as composition and orchestration. At the age of eleven, he won the Philadelphia Orchestra Children's Concerts competition along with his brother Daniel, performing the 2-piano concerto in D Minor by Poulenc.

**Recent Works:**

* The Global Opera
* Minuet #11 in D Major
* Nocturne #5 in B-flat Major
* Ballade #5 in C Minor
* Ballade #6 in E Minor
* Scherzo #3 in C Minor
* Romanian Folk Dance Inspiration
* Sonata #1 for Horn and Piano
* Three Epigrams for Piano
* Quartet #2 in A minor ("the Balkan")

**Artist Statement:**

I dedicate my music towards bridging cultural divides. The responsibility of the few is to entrance, motivate and enlighten the many with works of emotion and skill, inspiring the many towards an equally-rewarding self-expression. I do this from a global perspective and without bias; I would ask for immortality if only to continue this mission.

[](http://www.composersforum.org/members/directory/richard-dancu-trifan)

**Full Biography**

Richard Dancu Trifan is from the first family to have successfully home-schooled their children and won their case with the New Jersey state supreme court; he started his piano and composition studies before the age of three with his father, Daniel S. Trifan, a classical violinist who followed the tutorial model of Leopold Mozart, himself a PhD graduate of Harvard University and the son of Marioara Dancu and Daniel Trifan, immigrants to America from the Carpathian mountain villages of Lancram and Medias in Transylvania.

His father was to be the most valuable music teacher Richard would ever have. Richard's mother, Dorothy Lee Trifan-Ridlon, was the daughter of Oscar Ridlon (of Scottish descent) and Leola Montez Grover-Ridlon (Owens), of English descent from the Wellman family who came to America in the 1630's, settling in Lynnfield (Salem village), Massachusetts. Richard, as the youngest child of 3, often tried to emulate and equal the achievements of his older brother Daniel and sister Marioara, themselves also early prodigies in music composition and piano (all having perfect pitch), reading, writing, and speaking on a variety of scientific, political and musical topics before the age of five.

**Education**

He received his formal musical education at the Juilliard School at Lincoln Center, having studied piano at age 12 with the late Mme. Rosina Lhevinne as well as composition and orchestration. He attended the Horace Mann School at the age of 13 in conjunction with his music studies, Columbia University (freshman year), Fairleigh Dickinson University, and has an MBA in marketing as well as a BBA in management, with information technology and finance.

**Awards**

At the age of eleven, he won the Philadelphia Orchestra Children's Concerts competition along with his brother Daniel, performing the first movement of the 2-piano concerto in D Minor by Poulenc. He was the United States winner of the BMI Student Composer Awards for his first piano suite "Three Epigrams for Piano", an early compositional foray into modern piano literature. Later works would re-emphasize the beauty of the melody and diatonic harmonic structure while remaining unique and un-eclectic, a challenging growth step in a composer's life work.

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**Recording, Touring and Concerts**

During this time Richard learned the Moog synthesizer from Walter Sear, one of Dr. Robert Moog's founding partners in New York. He used the console Moog Series IIIC with Walter Sear's EML PolyBox which split the Moog sound oscillators into all the notes of the diatonic scale in real time, developing a unique poly-tonal improvisational / soloist capability with these two instruments used together in real time.

**Opera and Theater**



Richard's first opera "The Global Opera" is a five-act epic set to an original story of 4 virtuous characters, who (through their immortality) journey through 8 centuries of the human condition in Europe and Asia. Each act is sung in a different language, that of the country through which the characters were traveling, a concept never before tried on the operatic stage. This concept caused him to be interested in the Eurasia Center, a Washington D.C.-based non-profit think tank already established, which he would later join in 2008 as its Cultural Liaison, and how its mission for the greater good of American and Eurasian businesses is augmented and enriched through global exchange of culture. For Richard, the boundary between opera and theater is a cultural enigma, and this challenged him to create a true "multi-media" opera and adding the 4th dimension of time to the work.

**Characters in order of vocal appearance:**

Horst, a guild tradesman

Prince Magnus, son of a Nordic king

Vladimir, his trusted friend

Giovanna, fiancée to Vladimir

Baron von Eckst, a nobleman of the Saxon tribes

Elsa, the Baron’s daughter

Burgomeister Toppler, of Rothenburg (a real historical character in the 1300’s)

Duke of Venice, an avaricious nobleman

Horatio, a Venetian artist

Marina, a peasant girl from Kiev

Catherine the Great, Empress of Russia (a real character)

Medhat, an Arabian tradesman

Aleksandr Pushkin, a new Russian writer (a real character)

David Ben Aron, a Yeshiva scholar

Sara, a young journalist

Youssef, a law scholar & descendant of Medhat

Russ Simmons, an American businessman

Professor Soko, a Japanese teacher

Li Pen, a Chinese student

Deepak, her fiancée

**Brief Synopsis of the Global Opera**

The Global Opera is a story about virtue – ideally immutable in the face of adverse influences. Musical leitmotifs punctuate the music, representing qualities of character (e.g. the Virtue motif, the Avarice motif) and also impending corruption in the form of a local nobleman or other position of power. However, the Global Opera wants also to make the moral point that economic / social class alone does not predispose one to either virtuous or avaricious behavior; there are honorable and corrupt noblemen and paupers alike, both inspired to virtuous behavior, in either circumstance, from earlier formative character years. In this way the Global Opera tries to call attention to virtuous character, and the influences of civilization, economic opportunity and outstanding character on the continuing moral / spiritual evolution of people. Certain historical and timeline liberties are taken in order to insert certain known historical figures as peripheral characters in the story, hopefully helping the audience to “locate” themselves within the story.

The concept of the 4 main characters as being friends, and also seemingly ageless / immortal as each act jumps forward 200 years, imparts a surreal yet necessary quality to this vehicle. This assumption (and the required suspension of disbelief) is necessary in order to let the audience focus on the moral timelessness and universality of virtue, altruism, and other “positive” human perspectives vs. those of avarice, greed, callousness, disregard for other human life, etc. (which, as non-contributory to an improving society, will die with them). Only through the portrayal of centuries of experiences through the 5 acts can the steadfast, incorruptible continuum of true virtue be sufficiently communicated and felt by the audience.

**Other Recent Works**

In addition to his operatic and theater work, Richard is also a composer for the organ, varying string and woodwind sonatas, and the Moog synthesizer as a futuristic instrument within the classical orchestra. The Moog synthesizer is heard in the Fifth Act of the Global Opera, as this act is set about 200 years in the future.

**Acknowledgement to Parents and Family**

Richard acknowledges that his life has been exceedingly fortunate due to his parents, loving family upbringing and early education. "The first 5 years of life determine 90% of what we all can or cannot become". Although a firm believer of higher education and subsequent free choices in our lives, Richard advocates the immeasurable contribution that parents bestow on their children through tireless love and giving of their time to enrich their child. Richard is working on a book about his parents and the ideal family structure they championed.