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SMCARTISTS.COM
A TALENT AGENCY

IONEL PETROÏ

COMPOSER

PROFILE

PROFESSIONAL CREDENTIALS

IONEL PETROÏ



A student of the unlikely trinity of accordion, piano and double bass, Ionel Petroï has become a prolific composer who comfortably moves between the classical and film music worlds.

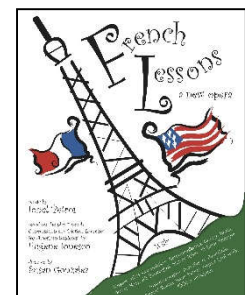
Born in the former Yugoslavia of Rumanian parents, Ionel is a citizen of France. Given an accordion by his grandfather at the age of six, he toured Serbia, playing in his grandfather's folk band. This cherished experience provided him with an undisputable knowledge and love for improvisation, performing and learning about his varied audiences—all this, as a young boy!

Ionel went on to study piano, double bass and conducting at the Conservatory of Belgrade, where he majored in composition, earning both bachelor and master's degrees. [His master's degree is the equivalent of a doctorate in France.] During this time, he played professionally, touring European cities with the prestigious chamber orchestra "Dusan Skovran" of Belgrade, as well as becoming a well-known jazz pianist, playing numerous concerts.

After receiving the First Prize in Composition at the Belgrade Conservatory, he relocated to Paris, where he continued his studies at the Conservatoire National Supérieur de Musique, where again, he was the recipient of the Premier Prix in Composition. At the Conservatoire, Ionel studied with many great composers, including Marius Constant, Claude Ballif, Oliver Messiaen, Iannis Xenakis, Pierre Boulez, among others.

Upon receiving the Premier Prix in Paris, he was personally invited by György Ligeti to attend his two-week composition workshop in Szombathely, Hungary. Several years later, Ionel was invited to become Composer-in-Residence at the Djerrasi Foundation in San Francisco, where he produced concerts, composed and oversaw the month-long composition workshops. The following year, he was a special guest composer at the Other Minds Contemporary Music Festival.

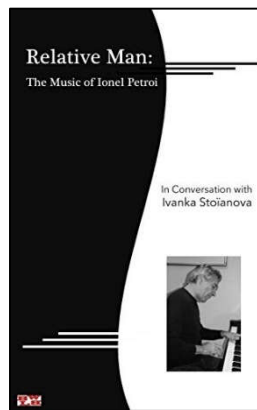
Ionel's work is published by Universal Music Publishing MGB France-Durand, Ricordi, Salabert and IBOX, and is continually broadcast internationally on radio



and television. He has written more than 70 orchestral, chamber, ballet, and instrumental ensemble works, including the opera *French Lessons*.

However, it was during his years in Paris that Ionel elected to study film scoring at Ecole Normal, under the tutelage of one of the great film composers, Laurent Petigirard. Later, he continued his studies at the Institut de Recherche et Coordination Acoustique /Musique (IRCAM), learning new technologies and pursuing innovative ways of creating fresh sounds,

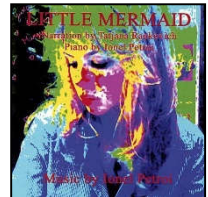
interesting forms and, finally, scoring films.



A musicologist with worldwide experience, Ivanka Stoianova recently completed her book, *Relative Man: The Music of Ionel Petroï*. She, "...explores the relative journey of this complex, modern, contemporary musician...". The memoir spans a far reaching scope of Ionel's entire musical productivity to date.

Ionel continues his work in film music, having scored and provided music most recently for *Fancypants* (Joshua Russell, dir.), *The Hindenburg Omen* (Frederic Colier, dir.) and *Burning Man* (Patrick Morrell, dir.), among others.

His work can also be found on a considerable library of albums—both classical and contemporary—that includes *Little Mermaid*, *Faces*, *9/11*, *Wall Street* and a CD/DVD for *To Love and Be Loved*.



Ionel is a resident of New York City.



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IONEL PETROÏ

COMPOSER

IonelPetroi.com IonelPetroi@gmail.com

New York Paris, France

Citizenship: France (EU)
Fluent in English, Romanian, Serbian and French

Original Soundtrack Music Original Orchestral and Ensemble Music

INDUSTRY RECOGNITION

Premier Prize in Composition

Conservatoire National Supérieur de Musique in Paris, France

Stevan Hristic

First Prize in Composition, *Dildi*, Belgrade Conservatory (né Yugoslavia)

Nominee, The Movers and Shakers

MusicalAmerica Worldwide

MOTION PICTURES

CHRISTIAN

Revision Entertainment

Joshua Russell, dir.

Robert Matthew Perry, Michael Peterson, prods.

DEATH RATTLES (Short)

3rd Culture Productions

Izzy Church, dir.

Marten Kayle, prod.

FANCYPANTS

Humble Pie Films / China Bull Productions

Best Feature Film, Sunscreen Festival, St. Petersburg

Joshua Russell, dir.

Jim Poole, Daniel Hanson, exec. prods.

DINOSAUR PARK

Altered Ego Entertainment

Frederic Colier, dir.

Max Shuppert, Callen Williams, prods.

THE HINDENBURG OMEN

Altered Ego Entertainment

Frederic Colier, dir.

Max Shuppert, Callen Williams, prods.

BURNING MAN (Feature Documentary, Additional Music)

Golden Rabbit Films

Patrick Morrell, dir./prod.

THE MAGIC BOX (LA BOÎTE MAGIQUE) (Co-composer)

Alya Films

*Golden Tulip, Istanbul (Turkey) International Film Festival
Special Mention, Amiens (France) International Film Festival*

Ridha Behi, dir.

Malik Benchehib, prod.

FAMILY PACK

Banana Films / Ariztical Entertainment

Golden Bayard, Namur (France) International Film Festival

Chris Vander Stappen, dir.

Catherine Burniaux, François Charlent, prods.

100 ANS D'INDUSTRIES TECHNIQUES DU CINÉMA (Feature Documentary) Gilles Ades, dir.
Les Films du Rond Point Jean-François Besse, prod.

TELEVISION – TELEFILMS

ÉCOUTE, NICOLAS...
Image & Compagnie / France 2

Roger Kahane, dir.
Isabelle Degeorges, prod.

LA COLÈRE DU DIABLE
Banana Films / RTBF

Chris Vander Stappen, dir.
Catherine Burniaux, prod.

L'AMOUR SUR UN FIL
DEMD Productions / TF1

Michaëla Watteau, dir.
Eddy Cherki, Linda Chabert, prods.

MARIE ET TOM
MC² Productions / RDV Productions / Téléfictions Canada / TF1

Dominique Baron, dir.
Margarita Cadenas, prod.

LA NUIT DES HULOTTES
DEMD Productions

Michaëla Watteau, dir.
Eddy Cherki, Patrick Meunier, prods.

UNE GROSSE BOUCHÉE D'AMOUR
France 2 Cinema

Michaëla Watteau, dir.
Nelly Kafsky, prod.

POUR MON FILS
Teleimages / TF1

Michaëla Watteau, dir.
Luc Delasnerie, Simone Halberstadt, prods.

FÉMININ MASCULINE
Canal Plus

Michaëla Watteau, dir.

UN IMPOSSIBLE AMOUR
Septembre Productions / TF1

Michaëla Watteaux, dir.
Jean Nainchrik, prod.

TELEVISION – SERIES

BOOK CASE TV (Multiples)
Altered Ego Entertainment

Max Shupert, Frederic Colier, dirs.
Tonna Porras, prod.

L'HISTOIRE DU SAMEDI - LA NUIT DES HULOTTES
DEMD Productions

Michaëla Watteaux, dir.
Eddy Cherki, Patrick Meunier, prods

LE BAHUT (Multiples)
Capa Drama

Michaëla Watteau, dir.
Claude Chelli, prod.

MUSIC FOR ORCHESTRA (Non-exhaustive List)

9-11 (Nine-Eleven) performed by The Bagdad Philharmonic Orchestra

Après La Mort

Avant La Naissance

Balkan Bolero, The, performed by Belgrade Philharmonic Orchestra

Bee, The, performed by Belgrade Philharmonic Orchestra

Caractares

Cercuri No.2, performed by Ensemble Orchestral de Paris

Dildi, performed by Belgrade Philharmonic Orchestra

Festivo, performed by soloists of L'Orchestre Philharmonique de Radio France and L'Orchestre National de France (Paris)

Klavier, performed by Ensemble Orchestral de Paris

L'Effet Papillon

La Fête Annonce La Mort for brass orchestra and percussions, performed by Orchestre des Gardiens de la Paix de Paris

La Montre a l'Envers, performed by Orchestre d'Ile de France (Paris)

Little Mermaid, The, for orchestra and two narrators, performed by Belgrade Philharmonic Orchestra

Presentation for solo violin and string orchestra, performed by Zoltan Veres (solo violin) and String Orchestra of CNSM (Paris)

Raven, The, performed by Belgrade Philharmonic Orchestra

MUSIC FOR SOLO PIANO AND ORCHESTRA

Piano Concerto No.1 *Piano Concerto No.2*

MUSIC FOR ENSEMBLE

11 Actes for soprano, piano and double bass

12 Perroquets for trumpet, French horn, trombone, percussion and organ

Acifingam for brass quintet, performed by brass quintet Magnifica

Cadres for ensemble, performed by Ensemble Itineraire (Paris)

Cantalena and Dance for cello

Concertino for harp and ensemble, performed by Helene Brechand (harp) and Ensemble Erwartung (Paris)

Conversations Graves for tuba and double bass, performed by The Duo of Paris

Competition for clarinet, saxophone, trumpet, trombone and tuba

Dialogues sur Paganini performed by the ensemble CNSM (Paris)

Dix Scenes d'Exercices de Conversation for 7 singers and five musicians, performed by Erwartung and Ensemble Itineraire (Paris)

Ethnic Cleansing, parody grotesque for 8 cellos and 4 percussions, performed by Cello Ensemble of Beauvais (France)

Faces 10, 12, 14, 15, for string quartet

Faces 16, performed by the TAJJ String Quartet

Fals for ensemble and electronics (live with Macintosh computer), performed by Ensemble Itineraire (Paris)

Gipsy Djumbus for violin and piano

Howler Monkey, premiered at the National Opera Center in conjunction with the Association for the Promotion of New Music

Illusion Imitee for 12 cellos, performed by the Cello Ensemble of Beauvais (Paris) and Ensemble de Violoncelles de Beauvais

La Musique de L'Amour et du Rire for violin, cello and piano, performed by the Trio of Ensemble Archaeus (Bucharest)

La Roulette Russe for 12 trombones

La Valse Qui Rit for ensemble, performed by Ensemble Erwartung (Paris)

Le Beau for viola, double bass and tuba, performed by the Trio of Paris

Le Continent Noire-Blanc for marimba and clarinet (bass clarinet)

Le Crocodile Vert for piano, flute, harp, alto saxophone, trumpet, double bass

Lecon de Chant for soprano and piano

Les Mélodies de Sancho Panca for baritone and string quintet, performed by Roderick Gomez (baritone) and the Arlekin String Quartet with Jim Bergman (bass)

Limissa for 4 tubas, performed by the Tubas Quartet of the Conservatoire National Supérieur de Musique de Paris

Lumière Blanche, performed by the ensemble Le Corbusier

Magic Trio for violin, cello and piano, performed by New York Trio

Mathématiques Chantees for 7 sopranos, 7 altos, 7 tenors and 7 basses

Mha for wood quintet, performed by string quartet of Ensemble Modern (Moscow)

Music for Ionesco for 8 cellos, performed by Cello Ensemble of Beauvais (France)

Opera Sans Paroles for harp, trumpet and trombone, performed by the trio of Ensemble Modern (Frankfurt)

Ouvre Sans Chef for 2 guitars, performed by Guitare Duo (Paris)

Parte Nulle for saxophone (23 musicians)

Precipitando for cello and piano, performed by Sandra Belic (cello) and Carlos Rivera (piano)

Seize Scènes d'Exercices de Conversation, chamber opera for 7 singers and 5 musicians, text: Eugene Ionesco, performed by Ensemble Erwartung and Ensemble Itineraire (Paris, 1996)

Spectre Contre Spectre for two trumpets, two French horns, two trombones and tuba

Variantes for 4 flutes

Vingt-Sept Portraits for string quartet, performed by string quartet of Ensemble Modern (Moscow)

Wall Street for ensemble, performed by Helene Brechand (harp) and Ensemble Erwartung (Paris, 1999)

MUSIC FOR SOLO INSTRUMENT

Balkan Bolero, The, for one piano (four hands) or two pianos, performed by Tatjana Rankovich and Ionel Petroi

Cantilena and Dance for solo cello, performed by Ksenija Jankovic

Dildi, piano version, performed by Tatjana Rankovich

La Valse des Souris Folles

Le Plaisir for piano
Les Rivaies for piano
Music of Marrying and Burying, The, for piano (29 pieces), performed by Ionel Petroï

Solo for cello *Solo* for horn *Solo* for oboe *Solo* for piano *Solo* for timpani *Solo* for tenor saxophone
Solo for violin, performed by Sébastien Surel
These, Antithese, Synthese for piano
Toccata for piano

MUSIC FOR OPERA

French Lessons, based on the play “French Conversation and Diction Exercises for American Students” by Eugene Ionesco and directed by Susan Gonzalez, Hunter College, New York

MUSIC FOR CHOIR

Emember for children’s choir
Mathematiques Chantees for 7 sopranos, 7 altos, 7 tenors, 7 basses
Modern Requiem, The for 3 sopranos, 3 altos, 3 tenors, 3 basses

MUSIC FOR BALLET (ORCHESTRA)

Basse Contre Danse for dancer and double bass, performed by Veronique Mortier and Ionel Petroï
Dancing Sounds, performed by Jacobs/Campbell Dance
Music of Marrying and Burying, The

MUSIC FOR MODERN DANCE

Basse Contre Danse, for dancer and double bass
Dancing Sounds, premiere performance for Jacobs Campbell Dance’s Fifth Anniversary, New York
Huit Danses for 2 performers

MUSICAL THEATRE

La Liste de Marriage Par Exemple Trazom te Ireilas

PERFORMING ENSEMBLES

Ambrosia Trio, New York
Archaeus Ensemble, Bucharest
Beauvais Cello Octet, France
Belgrade Philharmonic
Dyaan Skovan Chamber Orchestra

Ensemble Modern, Moscow
Ensemble Orchestral de Paris
L’Orchestre d’Île de France
L’Orchestre National de France
L’Orchestre Philharmonique du Luxembourg

Ensemble “Die Reihen” of Vienna
Ensemble Barcelona 216
Ensemble Erwartung, Paris
Ensemble Itinéraire, Paris

San Francisco Ensemble
Soloists of the L’Orchestre Philharmonique de Radio France
TAJJ Quartet
Trio Ensemble Modern, Frankfurt

DISCOGRAPHY

9/11
Balkan Bolero, The
Dancing Sounds
Everybody Phones
Exercices de Conversation
Explorations for Piano

Musique Relative: Alice in Wonderland
Musique Relative: Bach-Petroï
Musique Relative: Beautiful Sadness
Musique Relative: Blue Shadow, The
Musique Relative: Drammatico
Musique Relative: Golden Showers

Faces
Fals (Original Soundtrack)
Fancy pants (Original Soundtrack)
Film Music (Original Soundtrack)

Musique Relative: Lamentoso Colors
Musique Relative: Lyrical Colors
Musique Relative: Maskenball
Musique Relative: Micro Concertos

Little Mermaid
Paris-New York
Symphonic Techno
To Love and Be Loved (CD/DVD)
Wall Street

Musique Relative: Music of Marrying and Burying, The
Musique Relative: Quiet Colors
Musique Relative: Sarlotti-Petroï

PROFESSIONAL AFFILIATIONS AND PARTICIPATIONS

Visiting Professor, Central Washington University, USA
Composer-in Residence and Faculty – Music & More Summerfest International Summer Festival , Trebinje, Bosnia & Herzegovina
Faculty, New Technology and Film Scoring – Mannes College of Music, The New School University, New York
Faculty, Harmony, Counterpoint, Ear Training and Music Theory – Mannes College of Music

Faculty, Workshop, “New Technology and Film Scoring” – Mannes College of Music
Faculty, Jazz Piano – Jazz School of Music, Paris, France
Workshops – Composition, Orchestration, Electronic and Computer Music, Institut de Recherche et Coordination Acoustique
Musique, Paris France

EDUCATION AND ADVANCED PROFESSIONAL TRAINING

Belgrade Music Academy, Doctor of Music Arts in Composition
Institut de Recherche et Coordination Acoustique /Musique (L’Ircam)
École Normale de Musique de Paris
Conservatoire National Supérieur de Musique de Paris

MUSIC PUBLISHERS

Universal Music Classical (Durand and Salabert) Ricordi IBOX

ACKNOWLEDGEMENT OF MR. PETROÏ’S WORK

“His Playing has character, and there are smiles to be had in his music...Petroï demonstrates his own skill at orchestration... Petroï creates some superb effects with the muted strings and sliding brass...”—***Barnaby Rayfield, Fanfare-USA***

“Ionel’s score elevated the entire narrative, building layers of story with instruments and notes. Ionel’s gentle optimism and ingenious critical thinking made the arduous process of creative excellence feel less like a terrifying journey into a hurricane and more like a wild romp through puddles in a rainstorm.

“Without Ionel Petroï, I’m absolutely convinced that *Fancypants* would be half the movie it is today. Ionel’s determined creativity and unbridled passion for excellence would be impossible to work with in any other person -- but in Ionel, there is remarkable balance. In him is a rare blend of humility, confidence, and creative genius. He’s absolutely wonderful to work with.”—***Joshua Russell, dir. (Fancypants, Dog Jack, The Outlaws)***

“Ionel Petroï composes works in the vein of ‘music relative,’ which follows the rhythmic patterns worthy of Stravinsky’s.”—***Anne Rey, Le Monde, France***

“Plus, listen for the Bill Evans-meets-Messiaen stride Balkan stylings of Ionel Petroï.”—***John Schaefer, Piano Workouts, WNYC New York, commenting on Petroï’s “The Music of Marrying and Burying”***

“...Ionel Petroï is a highly original composer from Belgrade via Paris ...”—***The Stone, New York***

“His “Music of Marrying and Burying,” a collection of ragtime-inflected pieces evoking the often frenzied rituals of the Balkans.”—***Corinna da Fonseca-Wollheim, New York Times***

“His music has character, and there are smiles to be had in his music. Petroï demonstrates his own skill at orchestration. Petroï creates some superb effects with the muted strings and sliding brass.”—***Barnaby Rayfield, Fanfare USA, commenting on Petroï’s “The Music of Marrying and Burying.”***

“The most [sic] funniest piece was the world premiere “Les Melodies de Sancho Panca” by Ionel Petroï. This consisted of seven short songs, all but one set to nonsense syllables, with sardonically conventional tonal harmonies. The joke was that the accompaniments, expertly rendered by the Arlekin Quartet and bassist Jim Bergman, constantly warp the familiar chords by quarter-time, yielding music whose out-of-tuneness undercuts its intentional banality. Baritone Roderick Gomez was the exquisitely suave soloist.”—***Joshua Kosman, Chrindle Music Critic, San Francisco Chronicle (USA)***

“After the suite no. 2 & no. 4 of J.S. Bach, the decision of Michael Kevin Jones to introduce the audience to a composition by a contemporary musician Ionel Petroi was a good one. Solo cello compositions have a quality which make even the most eclectic composers more accessible and the brief Cantalena and Dance by the New York-based Yugoslavian born musician was no exception.”—*Gibraltar Chronicle*

“I find your music to be amusing and humorous.”—*the late Eugène Ionesco, famous Romanian-French playwright*