

## About the authors

**Vlad Alexandrescu, PhD** (*École des hautes études en sciences sociales*, Paris) is Professor at the Department of French Language and Literature of the University of Bucharest. He teaches Language Philosophy, Pragmatics and the Theory of Enunciative Operations, Modern Philosophies, 18th Century French Literature and Culture. His recent volume, *Croisées de la Modernité. Hypostases de l'esprit et de l'individu au XVII<sup>e</sup> siècle* (Bucharest: Zeta Books, 2012), was awarded the Prize of the *Académie des sciences morales et politiques* (Paris) and the Prize of Romanian Academy.

**Grigore Bărgăuanu** graduated the Bucharest Conservatoire. In 1959 he began teaching music appreciation and piano at the music high schools in Bucharest and was afterwards named Assistant and Lecturer at the Music Theory Department of the Conservatoire (1967-1981). He published pedagogy studies and papers on George Enescu, Dinu Lipatti, Clara Haskil, Nadia Boulanger, in *Muzica*, *Studii de muzicologie*, *Revue musicale de Suisse romande* etc. as well the monograph *Dinu Lipatti* (with Dragoș Tănăsescu) in Bucharest (1971, 2000, 2017), London (1998, 1996) and Lausanne (1991, Prize of the Union of Romanian Composers and Musicologists). He gave lectures and was invited in radio programmes in Romania, France and Switzerland. He was secretary of the piano section jury of the International George Enescu Competition (1961-1970). Relocating to France, he teaches piano at the *Maison d'éducation de la Légion d'honneur* from Saint-Germain-en-Laye (1981-present). Grigore Bărgăuanu is member of the *Société des gens de lettres*, Paris.

**Lavinia Coman** is a retired Professor from the National University of Music Bucharest. She studied piano with Silvia Șerbescu (1959-1964) at the Ciprian Porumbescu Conservatoire in Bucharest, where she became, after graduating, Assistant Accompanist in the Lied Department (1964-1972). Subsequently she worked as Lecturer, Associate Professor and Professor in the Piano Department. She gave more than 400 concerts and recitals of lieder and chamber music, many of them broadcast on TV and radio and she recorded a number of LPs and CDs. Lavinia Coman was member of the jury in various piano competitions and gave master classes in Weimar, Berlin, Barcelona, Madrid, Rome etc. She wrote several books as well as more than 200 articles, reviews, studies for academic conferences, specializing in piano history, didactics and performance. She was awarded the Prize of the Union of Romanian Composers and Musicologists for Didactic Works (2007) and Historiography (2014).

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**Monica Isăcescu** graduated the National University of Music, Bucharest (MA and PhD in Musicology) and is currently Senior Producer at Radio România Muzical. Founding member of *Opus* magazine (2001), since 2010 she is coordinator of the Lipatti Days Festival, some of whose highlights are the Lipatti Days Piano Competition (2010), the International Musicology Symposium (2015) and the “Lipatti – Restitutions” project (2016). Together with Ștefan Costache, she created the website [www.dinulipatti.org](http://www.dinulipatti.org) which she continues to coordinate. They also edited the book *Dinu Lipatti: Scrisori* (Dinu Lipatti: Letters, 2 vols., 2017). Member of the Union of Romanian Composers and Musicologists, Monica Isăcescu presented papers at academic conferences and wrote on music topics in cultural magazines. She won several prizes at musicology competitions (2000-2001) and was awarded the Music Critics’ Union’s Prize for the Lipatti Days in 2010, when she was also named Exceptional Professional of the Romanian Radio.

**Ana-Maria Orendi** studied Musicology at the National University of Music in Bucharest. Until 2000 she was employed by *Radio România Muzical*, the classical music station of the Romanian Radio; since 2000 she was working as a pianist and piano teacher in Copenhagen, and after 2004 in Berlin. Orendi participated at Lipatti symposiums in 1995, 2015 and 2017, and wrote articles, essays with focus on musical interpretation, historical backdrop and societal aspects of classical music.