

## About the authors

**Antigona Rădulescu** is a professor at the National University of Music Bucharest, teaching polyphony, semiotics, and musical narratology. She is a member of the Union of Romanian Composers and Musicologists and of the International Musicological Society.

Her musicological activity includes: published books – *Perspective semiotice în muzică* [Semiotics Perspectives in Music] (2003), *Johann Sebastian Bach* (2010), *Introducere în semiotica muzicală* [Introduction to Musical Semiotics] (2013) for which she received the Romanian Academy Award (2015), *Ipostaze concentrate ale unui contrapunct modern: Studiu de caz – Paul Hindemith* [Synthetic Aspects of a Modern Counterpoint: A Case Study – Paul Hindemith] (2013), *Musical Odyssey 1864-2014: A History of the National University of Music, Bucharest* (2014); main contributor to Valentina Sandu-Dediu's volume *Rumänische Musik nach 1944* (2006); coordinator and co-author to the volume *Estetica: Un alt fel de manual* [Aesthetics: A Different Kind of Textbook] (2007); studies on various themes, from semiotics to modern and contemporary creation.

**Katy Romanou** is a researcher of Greek music in the CE. She has published widely in Greek and English languages, and has conducted several projects in collaboration with Greek and foreign – especially Balkan – musicologists. Romanou (who studied musicology in Bloomington, IN, in 1969-1974) was a music critic of the daily *Kathimerini* (1974-1986), taught in several music conservatories in Greece, as well as in the University of Athens and the European University of Cyprus. She is coordinator of the Greek team of RIPM (Retrospective Index of Music Periodicals), and a member of the Board of Directors of the Hellenic Musicological Society.

**Valentina Sandu-Dediu** studied musicology at the National University of Music, Bucharest, graduating in 1990. She has taught musicology and stylistics at the university since 1993. She has written over 30 studies, 300 articles, and 10 books, including *Rumänische Musik nach 1944* (2006); *Alegeri, atitudini, afecte: Despre stil și retorică în muzică* [Choices, Attitudes, Affects: Style and Rhetoric in Music] (2010); and *În căutarea consonanțelor* [Searching for Consonances] (2017). She has authored series of programmes for Radio Romania, and plays the piano in chamber music recitals (CDs released in Romania with Aurelian Octav Popa, in Germany (Neos) with Dan Dediu, and in Boston (Albany) with Ray Jackendoff).

Valentina Sandu-Dediu has been a fellow of the Wissenschaftskolleg zu Berlin and has been rector of New Europe College, Bucharest, since 2014. She

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is the recipient of the Peregrinus-Stiftung Prize of the Berlin-Brandenburg Akademie der Wissenschaften (2008). In 2010, she founded *Musicology Today*, the journal of the National University of Music Bucharest.

**Tiberiu Soare** is conductor at the Bucharest National Opera and associate professor with the National University of Music Bucharest, where he teaches orchestral conducting. He started his career in 1999 and has since worked with numerous philharmonic orchestras and opera houses in Romania and abroad, among which the London Philharmonic Orchestra, Musica Vitae Chamber Orchestra, Bad Reichenhaller Philharmoniker, Prague Radio Symphony Orchestra, Camerata Salzburg etc. Since 2007 he is conductor of the Profil Ensemble. Between 2012 and 2015 he was principal conductor of the Romanian Radio Orchestras and Choirs.

Tiberiu Soare has been collaborating on a permanent basis with the Calea Victoriei Foundation since 2007. His many interactive conferences on musical themes as a lecturer with the Foundation resulted in two books: *Pentru ce mergem la operă?* [Why Do We Go to the Opera?] (2014) and *Nouă povești muzicale* [Nine Musical Stories] (2016).

**Vlad Văidean** is presently PhD candidate in musicology at the National University of Music in Bucharest (UNMB), with Valentina Sandu-Dediu as doctoral adviser. He was an Erasmus student at the Institut für Musikwissenschaft in Leipzig, under the guidance of Helmut Loos. He obtained the first prize in various competitions such as: the UNMB's National Student Musicology Contest (2012-2015 and 2017 editions), the National Mihail Jora Contest, section for music criticism (2013, 2014), the Musicology Contest from Lipatti Days Festival (2012). He obtained also, in 2017, the prize for the young contemporary music critic, awarded by *Actualitatea muzicală*. He participated in musicology conferences organized in Bucharest, Iași, Craiova, Timișoara, Cluj-Napoca. He published essays, musical reviews, book reviews, studies in journals such as *Musicology Today*, *Acord* (magazines edited by UNMB), *Actualitatea muzicală* and *Infinitezimal*. Between 2016 and 2018 he wrote programme notes for the concerts of the Radio National Orchestras and Choirs in Bucharest.