

## About the authors

**Alexandru Badea** is one of the leading interpreters of the lyrical French and Italian tenor repertoire. The tenor had international performances at The Hessian State Theatre of Wiesbaden, the Dortmund Theatre, in Augsburg, the Deutsche Oper Berlin, the Vienna Volksoper, the opera houses of Basel, Bologna, Catania, Trieste, Tel Aviv, Stockholm Royal Opera, National Opera Washington, etc. Alexandru Badea is a welcomed guest at most reputed festival and concert locations: Salzburger Festspiele, Festival international d'art lyrique d'Aix-en-Provence, The Martina Franca Festival, Walt Disney Hall in Los Angeles, Kölner Philharmonie, Alte Oper Frankfurt, Konzerthaus Berlin or the Queen Elisabeth Hall Antwerp. He collaborated with important orchestras such as the Berliner Philharmoniker or the SWR Orchester. Since 2016, he is the artistic director of the European Music Open Festival, which takes place in his hometown Oradea (Romania). Alexandru Badea is an associate professor at the National University of Music Bucharest.

**Lavinia Frâncu** has graduated musicology at the National University of Music Bucharest, where she is now following an MA in the same field. Over the years she has won prizes at the National Students' Musicology Competition. She is currently research assistant at the Constantin Brăiloiu Institute of Ethnography and Folklore. In November 2018 she attended the *City Rituals 13th Bi-annual Conference of the Ritual Year Working Group (SIEF)*, in Bucharest, Romania.

**Étienne Kippelen** is a composer, musicologist and pianist; he earned three prizes from the Paris Conservatoire (Analysis, Aesthetics and Harmony) as well as a prize from the Lyon CNSMD (Composition). Passionate about teaching, he is currently professor of composition and history of music at the Aix-en-Provence Conservatory. With a PHD in musicology, he has taught at the Aix-Marseille University since 2006. His research into modern music has led him to publish thirty academic articles and three books about melody, musical humor and French popular songs. Wishing to contribute to the promotion of all kinds of music, he created and co-directed the festival Nocturnes Sainte-Victoire with pianist Alexandra Lescure. Composer of about forty pieces, laureate of many international competitions (Concours Dutilleux, Concours Jolivet, etc.), he has studied with personalities as eclectic as Régis Campo, Allain Gaussin and Philippe Hurel. His works are regularly performed in various festivals: Eurochestreries, Festival du Haut-Bugey, Moments musicaux de Chagny, Printemps Musical de Vaucluse, Festival Radio France à Montpellier, Court-Circuit, and others.

## About the authors

**Toma Popovici** is currently associate professor at the Piano Department of the National University of Music Bucharest, holding a PhD in music from the same university. Acknowledged as one of the leading pianists of his generation, he graduated from the Academy of Music in Bucharest in 1999, and from Boston University College of Fine Arts in 2002, where he earned his Master's Degree. Among the numerous prizes and awards, Toma Popovici is the recipient of the Mihail Jora Union of Musical Critics prize for solo activity, and the winner of Dinu Lipatti International Competition in Bucharest. Along with a constant presence on international and Romanian concert stages, Toma Popovici records regularly for the Romanian Radio Broadcasting Company and sustains a rich pedagogical activity, with masterclasses in Romania and abroad.

**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.