

Editorial

Our last issue of 2011 features musical terms and personalities perceived in terms of different identities. To begin with, **Helmut Loos** challenges us to think about the concept of “Viennese classicism” in an considerably more precise and subtle way than books available in Romanian have done over the years. Loos explores the terminology of “Viennese classic” and of “Viennese school” (be it the first, the second or the third) with precision and critical spirit, covering the history of the notions and their usage throughout time up to this day.

Franz Liszt’s multiple musical identities have been celebrated intensely this year, on the anniversary of 200 years since his birth. Therefore, the National Music University in Bucharest has launched a national musicology competition addressed to students, and one of the awarded essays distinguished itself precisely through its analysis of the “polyphony” of Liszt’s identities. **Alice Tacu** however focuses on one leading topic, namely the musician’s hypostasis as a conductor, which is somewhat less known than the ones as pianist and composer.

Stimulated by an issue of *Secolul XXI* dedicated entirely to dance to think of the possible identities of the art of ballet, I discovered notions and figures that were new to me. Choreographer Fedor Lopukhov’s ideas, embodied in his 1923 *Choreographic Symphony*, are worth some further research.

And, finally, another type of identity, in an homage key, is brought to us by pianist **Dana Borșan** in her speech on the award of the title of *Doctor Honoris Causa* to pianist Alfred Brendel by the National Music University in Bucharest. Under our journal’s heading “Thoughts”, this is the first of a series of essays that celebrate outstanding personalities of contemporary musical life.

The topic of identities has marked the content of articles in this issue programmatically, including Florinela Popa’s review of Antigona Rădulescu’s monograph *Johann Sebastian Bach*. We could extend the idea of identities to authors’ identities, which – this time incidentally – reflect a whole range of ages, interests and experiences. The section “About the Authors” will tell you some more...

Valentina Sandu-Dediu

English translation by Maria-Sabina Draga Alexandru