

**Thomas Beimel**

***Cantacuzino Palace: History of the Romanian Composers' Union***

The author's proposal, originally written for a radio programme broadcasted by Deutschlandfunk (German National Radio), is an investigation of the history of the Romanian Composers' Union: from the moment 1949, when the old Society of Romanian Composers was dissolved and replaced with a communist institution, having a similar structure as the Soviet unions of creation, to nowadays, when the capitalist trend of the current Union of Romanian Composers and Musicologists implies surviving efforts. It's a history close connected to that of the imposing Cantacuzino Palace, built at the beginning of the 20<sup>th</sup> Century, which also accommodates other institutions too: the National Museum *George Enescu* or the Musical Publishing House. Voices of some Romanian musical personalities are quoted throughout the study, in order to clarify this sinuous history.

**Alice Tacu**

***George Draga and the Concept of Heterophony in the Seventies***

The first half of the twentieth century brings forth a less known musical syntax in that time: heterophony. Resizing its archaic meaning as a phenomena occurring in the oral creation of traditional music, it became a novelty in the language of twentieth-century composition in the middle decades of 1900. Not only that it created the basis for theoretical explorations within the context of contemporary music, but this also made way for a substantial broadening of what we understand by heterophony. New phenomena were placed in the same existential space, even if, individually, they seem to belong to different worlds. This essay aims to clarify the distinctions between the theoretical strands and takes a Romanian composer, George Draga, as a case study for one of these types of understanding.

**Olguța Lupu**

***Tiberiu Olah - Croquis in a Mirror.***

***Correspondences between his Musicological Ideas and his Activity as a Composer***

The study tries to outline a portrait of the composer, by highlighting some convergences that can be established between Olah's musicological studies and his musical works, such as the poetic and constructive value of sounds-symbol – hypostatizing the unity of opposites –, the selective and axiological function of the affective memory in building and perceiving the musical time, the role of “universals”, the revelation of interdependencies and complementarities of parts by creating complex networks of connections, the transcendence of the antithetical relationship tradition-innovation, all subsumed to an internal logic, organically designed, both at micro and macrostructural level.