

Valentina Sandu-Dediu graduated in musicology from the National Music University of Bucharest in 1990. She has been teaching at the same institution since 1993 (professor of musicology and stylistics). She wrote over 30 studies, 300 articles, and 7 books (see *Ipostaze stilistice și simbolice ale manierismului în muzică [Stylistic and Symbolic Hypostases of Mannerism in Music]*, Ed. Muzicală, Bucharest, 1997; *Rumänische Musik nach 1944*, Pfau Verlag, Saarbrücken, 2006; *Alegeri, atitudini, afecte. Despre stil și retorică în muzică [Choice, Affect, Attitude. Style and Rhetoric in Music]*, Ed. Didactică și Pedagogică, Bucharest, 2010). She has authored series of programmes for Radio Romania. She also plays the piano in chamber music (CDs released in Romania with Aurelian Octav Popa, in Germany/ Neos with Dan Dediu, and in Boston / Albany with Ray Jackendoff).

Valentina Sandu-Dediu was a fellow of *Wissenschaftskolleg zu Berlin* (2000), she is a permanent fellow of *New Europe College*, Bucharest (since 2010), and received the *Peregrinus-Stiftung Prize* of Berlin-Brandenburg Akademie der Wissenschaften in 2008.

Vlad Văidean studied piano in college (Baia-Mare) and perused his passion for literature. He is now a second year undergraduate at the National University of Music Bucharest (musicology class of prof. Valentina Sandu-Dediu) and won several musicology competitions with the first prize: National Competition of Student Musicologists (May 2012), The National Musicology Competition of the “Dinu Lipatti” Festival (December 2012), The “Mihail Jora” National Competition of Music Critics (March 2013). He published book and concert reviews in *Acord*, the University’s Magazine.

Sonia Neagoe studied piano, then musicology at the National University of Music from Bucharest (NUMB), with Valentina Sandu-Dediu. Her Bachelor paper focused on elements and features of the *pastoral* in music. She studied a semester at the “Carl von Ossietzky” University in Oldenburg, through Erasmus Program, and she is currently enrolled in the Master’s Program at the NUMB. Her research for the master degree is concentrated on the expressionist German and Austrian opera, highlighting the distorted features of the characters displayed in music, as well as in the libretto story. Her professional practice encompasses writing various materials for magazines and online sources, such as *Acord* (the University paper), and interviews for the national television and radio.

Antigona Rădulescu, musicologist, PhD in music since 2002, is Associate professor at the National University of Music Bucharest (Deputy Rector since 2011), teaching courses on polyphony, semiotics and musical narratology. Since 1991, she is a member of the Romanian Union of Composers and Musicologists and starting 2010, secretary of the Musicology section; since 2013, she is a member of International Musicological Society (IMS).

Her musicological activity includes: published books - *Perspective semiotice în muzică (Semiotic Perspectives in Music)*, 2003, *Johann Sebastian Bach*, 2010, *Introducere în semiotica muzicală (Introduction to Musical Semiotics)*, 2013, *Elemente de tehnică și stil în muzica lui Palestrina (Technical and Stylistic Elements in Palestrina’s Music)*, 2013, *Ipostaze concentrate ale unui contrapunct modern. Studiu de caz – Paul Hindemith (Condensed Aspects of a Modern Counterpoint. A Case Study - Paul Hindemith)*, 2013; main collaborator of Valentina Sandu-

Dediu, *Rumänische Musik nach 1944*, 2006); coordinator and co-author of the collective volume *Estetica. Un alt fel de manual (Esthetics. Another Kind of Textbook)*, 2007; studies on various themes, from semiotics to modern and contemporary music, published in academic journals; coordinator of the National University of Music Bucharest journal *Acord*.

Grigore Constantinescu graduated the Bucharest Conservatoire (1956-1962), then received a PHD in Musicology at the „Gheorghe Dima” Music Academy of Cluj-Napoca, in 1976. He was at first contributor to the Musical Edition House (Musicology section – 1962), and chief editor of the MUZICA column (1964). He is one of the most distinguished professors of the National Music University of Bucharest, where he spent more than 50 years, revealing to the students the secrets of music history, musicology, musical performance history or analysis of the vocal drama. His curiosity and working power, accompanied by passion and perseverance, determine the release of a huge number of books (essays, articles or history volumes), unveiling thus a special side of the musicologist who is up to this day animated by a genuine passion for writing regardless of the form it takes: articles in magazines such as *Muzica*, *Flacăra*, *Melos*, *Actualitatea Muzicală*, *Cuvântul*, *Azi*, *Cronica Română*, *Opera International-Paris*, or several volumes: *Dimitrie Onofrei*; *Ghid de Operă* (Opera Guide); *Ghid de balet* (Ballet Guide); *Cântecul lui Orfeu* (The Song of Orpheus); *Romantismul în prima jumătate a secolului XIX* (Romanticism in the first half of the XIXth century); *Istoria operei în date* (Opera History: a Chronology); *Diversitatea stilistică a melodiei în opera romantică* (Stylistic Diversity of the Melody in the Romantic Opera); *Matei Socor*; *Margareta Metaxa, o voce a Operei Române* (Margareta Metaxa, a voice of the Romanian Opera); *Splendorile operei, dicționar de teatru liric* (Splendours of the Opera – a Dictionary); *Madrigal sau Magia Sunetelor* (The Madrigal Choir or the Magic of the Sounds); *Tudor Ciortea, Oglindirile unei vieți* (Tudor Ciortea, Reflections of a life); *Dorin Teodorescu – Imaginile unui destin* (Dorin Teodorescu – Images of a destiny); *Lecturi cu... muzică* (Reading with...music); *O călătorie prin istoria muzicii* (A Journey through Music History); *Fascinația dansului* (The Fascination of Dance); *Giuseppe Verdi, Muzica, nimic mai simplu* (Music. Nothing easier); *Istoria muzicii în pas de dans* (Dancing Music History); *Gaetano Donizetti*.

He was awarded several distinctions, there are countless readers who appreciate him, and there are many students who keep seeking his advice. There are entire generations of musicians who were influenced by him, and many books who will survive him. At almost 75 years, Grigore Constantinescu continues to live for music, while his existence could be quantified in words with and for music.