

**Thomas Beimel**, composer, musicologist, violist was born in 1967 in Essen, Germany. Starting as a viola player, he finalized music studies and instrumental pedagogics at Hochschule für Musik im Rheinland. In 1989 he founded together with other musicians the ensemble *Partita Radicale*, specializing in the field between improvisation and composition. Since 1993, the ensemble worked with outstanding Romanian composers (there are two CDs with contemporary Romanian music released by *sonoton*, Munich).

Since 1991, Thomas Beimel has made several musicological researches resulting in book publications on the music of the Belgium composer Jacqueline Fontyn, and of the Romanian composer Myriam Marbe. Since 1998, he conceived many broadcasts on topics like contemporary music in Romania and Latin America, classical modern music in Eastern Europe, music and rhetoric.

Since 1994 Thomas Beimel works also as composer. In the summer of 1997 he studied privately composition with Myriam Marbe, Bucharest. In 1999, his first opera was premiered at Stadttheater Mönchengladbach, Germany. Stage activities were continued in June 2001 by the theatre music for the first integral drama adaption of Franz Kafka's novel *In der Strafkolonie*, opera house, Wuppertal. In 2002, *faltenbalg*, a stereophonic composition for five orchestras of accordions, was premiered.

Thomas Beimel received a special award for composition, *Impulse*, 2004. He was 2005-2006 composer-in-residence, *Internationales Künstlerhaus Villa Concordia*, Bamberg.

**Olguța Lupu** studied piano, then graduated in composition in 1993, with Tiberiu Olah. She is a member of the Union of Romanian Composers and Musicologists, and Doctor in Musicology. Her favourite topic is the music of the 20<sup>th</sup> century: her papers were included in different national and international conferences and symposia, she participated in radio broadcasts and published several studies. She coordinated the project *Tiberiu Olah și multiplele fațete ale postmodernismului* (2008), including a symposium with international participation. Author of two books: *Music in the First Part of the 20th Century - Rhythmic-temporal Hypostases*, and *Music in the Middle of 20th Century - A Rhythmic-temporal Perspective*. Co-author and editor of the volumes *Tiberiu Olah – Restituiri* and *Tiberiu Olah și multiplele fațete ale postmodernismului* (2008).

Some of her works are recorded and performed in different concerts in Romania and abroad. Presently, she teaches music theory and orchestral score reading at the Music University of Bucharest, and is the head of the Musicology and Theory Department.

**Peter Szaunig** was born in 1933 in Kronstadt/Brasov in Romania. After graduating in engineering, he studied music pedagogy and pianoforte at the Bucharest Conservatory, where he attended the masterclass of Silvia Șerbescu. Parallel to his didactic activity as piano teacher at the musical Gymnasium at Hermannstadt, he regularly performed in concerts with the State Philharmonic Orchestra in the same city. Since 1968 he carried an intense journalistic activity as a music critic and essayist, writing for German and Romanian newspapers and magazines.

As a composer, Szaunig wrote incidental music for the Theatres of Hermannstadt. After his emigration to Germany in 1973, he composed various scores: one has to notice the homage for Rudolf Wagner-Régeny, *Fugato and Passacaglia* for piano (2003).

Szaunig is a member of the Composers Union of Romania (since 1965), a member of EPTA (European Piano Teachers Association-German Section), and a founder member of the council for the South-East region of the Institute for East German music of Bergisch Gladbach, today the Institute for Musical Culture in Eastern Europe. He was responsible for the section *Plattenanthologie* and worked on six CDs with works of less known composers from the South-Eastern European area (Anton Schöndlinger, Ernst von Albrecht, Henrik Neugeboren, Valentin Greff Backfark, Waldemar von Bauszner). In 2003 he recorded on CD the complete piano work by Rudolf Wagner Régeny, writing also the text and work analysis in the booklet.

Szaunig is the inventor and co-founder of the competition-festival of composition *Carl Filtsch* in Hermannstadt/Sibiu (1995), also president of the international jury (see the documented bilingual volume *Ten Years Carl Filtsch Festival, 1995–2005*, signed by Szaunig in 2005). In addition he wrote in 2007 a trilingual monography about Carl Filtsch.

Since 2008 he has been living in Bamberg.

**Alice Tacu** studies musicology at the National Music University of Bucharest. While her bachelor and master degree encompass mostly topics within the 20th century music and aesthetics, her PhD thesis will focus on the history of crisis in music, particularly in the last hundred years. She writes program notes for Romanian festivals like “*George Enescu*” *International Festival, Săptămâna Internațională a Muzicii Noi* (*The International Week for New Music*), and also articles for some magazines and online sources of information about contemporary music: *Acord*, *Actualitatea muzicală*, „*No14 Plus Minus*” *Contemporary Music Journal* and *Contemporania*. Periodically she presents a series of educational concerts called *Prietenii Muzicii*.