

Nicolae Brânduș (Brînduș), born in Bucharest, the 16 April 1935, studied piano and composition at the National University of Music in Bucharest. He attended the Summer Courses for New Music in Darmstadt (1969 - 1980) and Aix-en-Provence (1979). In 1985 he worked in the Musical Research Department at IRCAM – Paris and in 1996, in Bourges, he realized at GMEB an electronic music. He performed as pianist both in Romania and abroad for many years and earned his Doctorate in Musicology – PhD (1981).

Professional activity: Soloist pianist at the Philharmonic of Ploiești (Romania), 1960-1969; Professor of chamber music at the National University of Music in Bucharest, 1969-1981 and 1992-2005. Consulting professor and scientific adviser (2005-). Editor *Revista Muzica* – Bucharest: 1981-. Member of the ISCM Executive Committee (1991-1993), President of the Romanian Section of the ISCM (1994-2002).

He has received the following distinctions: The Order of Cultural Merit (1969); Honorary Mention at the International Competition Prince Pierre de Monaco (1973); the Union of Romanian Composers' and Musicologists' Prizes (1974, 2002, 2005); the Prizes of the Romanian Radio and Television Broadcasting Society for Opera and Vocal-symphonic music (1975, 1977), the "George Enescu" Prize of the Romanian Academy; Officer of the Cultural Merit Order (Bucharest 2005).

Among his compositions, the most known are the operas *Logodna (The Betrothal)*, 1964 – 1966), *La Țigănci (With the Gipsy Girls)*, 1978-1985) and *Tarr & Fether* (2003-2009), the cantatas *Domnișoara Hus*, *Inscripție*, the *Ballad Symphony*, other symphonic works: *Phtora*, *Antifonia*, *Match*, *SinEuphonia II*, *Tubulatures*, *European Parody*, two *Piano concertos*, the *Oratorio on texts of the Evangel of Thomas*, also chamber music, instrumental theatre, vocal and choral music, electronic and computer music.

His works have been performed in Romania's major cities as well as abroad (Poland, Hungary, Yugoslavia, Sweden, Germany, USA, France, Belgium, Holland, Great Britain, Greece, Bulgaria, Austria, Denmark, Italy, Japan, Hong Kong, Taiwan, Slovenia, a.o.).

Brânduș wrote the book *Interferences* (Editura Muzicală, 1981), published articles, essays and studies; he has been on lecture tours as visiting composer in the USA, Germany, Israel, Greece, Hong Kong etc.

Dan Dedi was born on 16th March 1967 in Braila, Romania. He graduated composition at the *Music University* in Bucharest (1989) and attended post-graduate courses at *HMdK* in Vienna (1990/91). Scholar- and Fellowships offered by *Alfred-Toepfer Foundation*, Hamburg, *Alban-Berg Foundation*, Vienna, *New Europe College*, Bucharest, *Wissenschaftskolleg zu Berlin*, *Zuger Kulturstiftung Landis & Gyr*, Switzerland, *Bavarian Ministry for Culture*, Germany helped him to develop his style and ideas. Among his teachers one could name the composers Ștefan Niculescu, Dan Constantinescu and Francis Burt. Guest Lecturer at Queen's University of Belfast, Northern Ireland (1994), invited for the Summer Workshop in Computing for Composers, IRCAM, Paris (1994), Dedi was in 1999, 2001, 2007/8 artistic director of the New Music Festival in Bucharest "International Week of New Music". He is also the founder and artistic director of the *Profil-Sinfonietta* Bucharest, a very appreciated new music chamber orchestra. Since 2003 is Professor for Composition and in 2008 was elected Rector of the National University of Music, Bucharest.

His creative output covers all the musical genres: four symphonies and other orchestral pieces (*Narcotic Spaces, Ornaments, Studii-Motto, Spaima, Frenesia, Mantrana, Grana, Verva, Primavera*), seven concertos (saxofone, trumpet, trombone, viola, violin, piano), five string quartets, chamber music, piano music, choirs, three operas (*Post-fiction, Münchhausen-Lord of the Lies, Eva!*).

National and international prizes and awards (Bucharest, Vienna, Dresden, Paris, Berlin, Ludwigshafen, eight Prizes of the Romanian Composers' Union, Prize of the Romanian Academy), as well as commissions of different performers, ensembles or festivals worldwide complete his composer portrait. Some of his works are published by Editura Muzicală (Bucharest), Peermusic (Hamburg-New York), Lucian Badian Editions (Ottawa) and recorded on CD by Pro Viva, Cavalli Records, Neos, Move Records, NM Extra.

Florinela Popa is lecturer assistant at the National Music University of Bucharest, where she graduated music education and musicology (Professor Valentina Sandu-Dediu's course). She also works as a scientific researcher at the National Museum "George Enescu". During her doctoral studies, in 2006, she participated in a "Socrates-Erasmus" program at the University of Leipzig.

She took part in international projects such as *Migration und Biographie deutschsprachiger Musiker im östlichen Europa*, coordinated by Prof. Helmut Loos, Universität Leipzig (2007-2008), and *EthnoArc* (2008), receiving a research grant from New Europe College. In 2011-2012, she is a research fellow at New Europe College, with a NEC-POSDRU postdoctoral scholarship.

She is the author of the book *Mihail Jora. A European Modern* (Bucharest, 2009); co-author (with Camelia Anca Sârbu) of the volumes I-III in the series *Documents in the Archive of the National "George Enescu" Museum: Articles on George Enescu in Periodicals* (Bucharest 2009, 2010). She wrote studies and articles in some collective volumes (*Musical Aesthetics: Another Kind of Manual*. Bucharest, 2007; *Tiberiu Olah and the Multiple Facets of Postmodernism*. Bucharest, 2008) and in magazines as *Muzica, Secolul XXI, Dilemateca, Journal of Ethnography and Folklore, Acord, Actualitatea muzicala*.

Antigona Rădulescu, musicologist, PhD in music since 2002, is Associate professor at the National University of Music Bucharest teaching courses on polyphony, semiotics and musical narratology. Since 1991, she is a member of the Romanian Union of Composers and Musicologists and since 2010, secretary of the Musicology section.

Her musicological activity includes: published books - *Perspective semiotice în muzică* (2003), *Johann Sebastian Bach* (2010); main collaborator of the volume by Valentina Sandu-Dediu *Muzica românească între 1944-2000* (2002), translated into German (2006; *Rumänische Musik nach 1944*); coordinator and co-author of the collective volume *Estetica. Un alt fel de manual* (2007); author of several university courses on counterpoint and musical semiotics (1999, 2005, 2006); studies on various themes, from semiotics to modern and contemporary creation, published in academic journals; coordinator of the National University of Music Bucharest journal *Acord*.