

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.

Anamaria Calin graduated musicology by professor Grigore Constantinescu, works as an assistant lecturer at the National Music University of Bucharest. She is a member of the Union of Romanian Composers and Musicologists and PhD in music since 2003.

Published books: *Claude Achille Debussy – the opera and the ballet*, Canada, 2005; *Carl Orff: Trionfi Trittico Teatrale*, Canada, 2006; co-author (with Vasile Iliuț) of *A book of Musical Styles*. Bucharest, 2011; Editor of the book *Remembering a musician: Vasile Iliut*, Bucharest, Glissando, 2009; contributor for the collective volume *Musical Aesthetics: Another Kind of Manual*. Bucharest, Glissando, 2007. She wrote articles and studies on various themes, published in academics journals and in magazines as *Acord*, *Actualitatea muzicala*, *Muzica*.

Alexandru Leahu, born in Bucharest in 1935, is one of most important Romanian musicologists, specialized in the field of aesthetics. He studied in Bucharest, but also in Rome. Since 1965 he teaches aesthetics at the National University of Music, Bucharest, nowadays as a doctoral supervisor. Among his writings, quite remarkable are the books about *Domenico Scarlatti* (1965), *Maestrii claviaturii* (The Masters of Keyboard, 1976), and also the translation into Romanian of Friedrich Nietzsche's *Der Fall Wagner*.

Octavian Nemescu, born in Pascani (Romania, 1940), studied composition with Mihail Jora at the National University of Music in Bucharest (1956-1963), where he works as a composition professor and doctoral advisor. He imposed himself (still being a student) as part of avant-garde movement in Romanian music composition. After 1965 he writes works of the *open creation* type, of *conceptual* and *environmental music*. He involves himself after 1967 into the *Romanian spectral trend*. Starting with *Concentric* (1969), his creation has got *archetypal vocation* by cultivating an aesthetic of the essence. In the 70ies, Octavian Nemescu was part of a group of composers which launched a *new avant-garde* setting, as their ideal was not the denial of tradition (as previous avant-garde movements did), but *reclaiming the origins* lying at the base of every musical tradition, aiming to achieve a new artistic universality. Later, Nemescu developed a musical concept based on a non-spectacular, *ritual* atmosphere, as a chance to revigorate the *old mysteries* and as a modality of *awakening* from the biological, mental and spiritual sleep. His honors include the Aaron Copland Prize (USA, 1970), six prizes from the Romanian Composers Union (1970, 1981, 1984, 1987, 1992, 1995) and two prizes from the Concours International de Musique Électroacoustique de Bourges (1980, 1982). He has also earned the Prize of the Romanian Academy of Arts and Sciences (1981) and the Prize of the International Confederation for Electroacoustic Music (ICEM) (1985).