

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.

Clemansa Liliana Firca graduated in Musicology from the Bucharest National University of Music, and held various positions in the field of musical research, including senior researcher at the History of Art Institute of the Romanian Academy (1965-75, 1994-2001) and director of the George Enescu Museum, Bucharest (1992-94). In 1999 she obtained a Ph.D in Musicology at the Music Academy “Gheorghe Dima”, Cluj. She has won several awards in musicology, such as *Bernier Award* of the Académie des Beaux Arts (Paris, 1972), the Prize of the Romanian Academy (1974), and Prizes of the Romanian Composers' and Musicologists' Society (1972, 1985, 2002, 2005). Her primary research interests are George Enescu's music and the musical modernism of the inter-bellum period. She is the author of *Trends in Romanian Music: 1900-1930* (Bucharest, 1974), *Thematic Catalogue of George Enescu's Works: 1886-1900* (Bucharest, 1985), *Modernity and Avant-garde in the Ante- and Interbellum Music of the 20th century: 1900-1940* (Bucharest, 2002), and *Enesco: The Relevance of the “Secondary”* (Bucharest, 2005). Her other publications

include collaborations (*George Enesco: Monograph*, Bucharest, 1972; *Bucharest in the 1920s-1940s: Between Avant-garde and Modernism*, Bucharest, 1994), critical editions of texts and scores, and over 70 studies and papers published in Romania and abroad.

Helmut Loos, born 1950, studied in the field of music education in Bonn (state examination), then musicology, art history and philosophy at the University of Bonn; doctorate 1980, senior doctorate (Dr. habil.) 1989. He has been a Research fellow at the University of Bonn Department of Musicology from 1981 until 1989. He accepted after the political events in 1989 the position of Director of the Institute of German Music in the Eastern Regions in Bergisch Gladbach (1989-1993). Professor and Department Chair of historical musicology at the Chemnitz University of Technology since April 1993 and at the Leipzig University since October 2001. Appointment to *Doctor honoris causa* at the Lyssenko Conservatory in Lviv on October 22, 2003. Dean of the Department of History, Art history and Oriental studies at the Leipzig University between 2003 and 2005. Honorary member of the *Gesellschaft für deutsche Musikkultur im südöstlichen Europa* (Society of German musical culture in Southeast Europe) in Munich, since April 2, 2005. Member of international editing councils for the periodicals *Hudební věda* (Prague), *Lituvos muzikologija* (Vilnius), *Ars & Humanitas* (Ljubljana), *Musicology Today* (Bucharest) and *Studies in Penderecki* (Princeton, New Jersey).

Dorothea Redepenning (1954), studied music, musicology, German and Roman literature in Hamburg. PhD 1984, lecturer of Slavonic musical cultures at the university of Hamburg, habilitation 1993, since 1997 professor of musicology at the University of Heidelberg; 1999-2002 co-editor of the journal *Die Musikforschung*, adviser for Russian music at the new edition of *Musik in Geschichte und Gegenwart (MGG)*, 2000-2008 dean of studies of the Faculty of philosophy at the University of Heidelberg, member in the cluster of excellence *Asia and Europe in a Global Context: Shifting Asymmetries in Cultural Flows* (since 2008). Major scientific topics: Eastern European music, in particular Russian, soviet and post-soviet music, history of symphony and opera in 19th and 20th century music, questions of reception (middle ages in the 19th and 20th centuries, J.S. Bach in the 19th and 20th centuries), film music, intercultural processes.