

**Maria Brzuchowska** graduated in violin in 1989, from the *Karol Lipiński* Academy of Music in Wrocław, and has been since employed there as Lecturer, teaching orchestral excerpts, chamber music, and violin literature. She is responsible since 2003 for coordination of Academy's international relations and HE exchange programs. In parallel, she plays violin in the Symphony Orchestra of *Witold Lutosławski* Philharmonic in Wrocław, and is currently pursuing Doctoral studies in the National University of Music Bucharest.

**Iulia Micu** researches comparative literature at the Faculty of Letters "Babes-Bolyai" (Cluj-Napoca) and is completing a thesis for PhD about *Artist and Death in the European Imaginary of the Twentieth Century*. She also published a book, *Thomas Mann. The Story of a Literary Score*, (Casa Cărții de Știință, Cluj-Napoca, 2007), a number of essays ("The city-lagoon. Crepuscular space in the Literature of Hofmannsthal, D'Annunzio, Proust and Thomas Mann" in *The City and Literature*, Art Publishing House, Bucharest, 2009; „The Allegory of Identity” in *Romanian Identity in the Context of European Identity*, Risoprint, Cluj-Napoca, 2009; *Youth Literature*, 2007), and articles in *Caiete Echinox*, *Contemporanul*, *Steaua*, *Vatra*, *Studii literare*, *Tribuna*. Member of ALGCR (The Romanian Association of General and Comparative Literature).

**Anna Granat-Janki**, professor of the *Karol Lipiński* Academy of Music, doctor habilitated, is since 2006 head of the Unit of Silesian Musical Culture History and since 2010 head of the Chair of Music Theory and Silesian Musical Culture History of the *Karol Lipiński* Academy of Music in Wrocław. In 1992 she was granted the scientific title of Doctor of Philosophy in Musicology by the Institute of Art of the Polish Academy of Sciences in Warsaw, and in 2006 the title of Doctor Habilitated in Music Art (Music Theory) by the Cracow Academy of Music. Her scientific interests focus on the history and theory of 20th century music, works of 20th century Polish composers, with a special emphasis on Aleksander Tansman and Wrocław-based composers, and the history of music culture in the post-war Wrocław. She has participated in a number of scientific conferences at home (Bydgoszcz, Gdańsk, Katowice, Kraków, Łódź, Poznań, Wrocław, Zielona Góra) and abroad (Paris, Los Angeles). She has written two books: *Forma w twórczości instrumentalnej Aleksandra Tansmana* [Form in the instrumental works by Aleksander Tansman] and *Twórczość kompozytorów wrocławskich w latach 1945-2000* [The works of Wrocław composers in the years 1945-2000], numerous articles, e.g.: *Les changements de style d'Alexandre Tansman dans sa musique instrumentale, Tradition and Modernity in the Music of Aleksander Tansman, Główne tendencje twórcze we wrocławskim środowisku kompozytorskim w latach 1945-2000* [The principal creative trends among Wrocław composers in the years 1945-2000], and entries in the PWM Music Encyclopaedia and in the Encyclopaedia of Wrocław.

**Liviu Dănceanu** studied composition by Ștefan Niculescu in the National University of Music Bucharest, where he teaches now history of music, musical composition and musical aesthetics, being the head of the musicology department. He attended courses of the International Seminar on musical composition in 1994 in Kazimierz-Dolny (Polland), where he studied with Iannis Xenakis. Dănceanu is founder and artistic director of the *Archaeus* Ensemble (since 1985), with which he has participated in important international musical festivals. He was involved in several managerial

projects, being artistic director of the *Contemporary Music Days* festival in Bacău (since 1990), *New Music Week* festival in Bucharest (1991 - 1996 and 2002) and *Archaeus* festival in Bucharest (since 1998). President of ISCM-Romanian Section (1991 - 1994). He has many awards such as: the „Studium de Toulouse” Prize (1986), the „ATM” Prize (1987), the „UCMR” Prize (1988, 1990, 1994, 2001, 2004), the Romanian Academy Prize (1989), „ACIN” Prize in music (1988), the „Antidogma Musica” Honourable Mention (1994), the „Actualitatea muzicală” Review Prize (1996), the „SOROS” Prize (1997). Works have been commissioned to him by festivals, musical associations or orchestras like: „Antidogma Musica” (Torino), „ENSEMS” (Valencia), „Alpi Marittime” (Imperia), „GRAME” (Lyon), „Cleveland Chamber Symphony” (Cleveland), „University of Wisconsin” (Milwaukee).

**Despina Petecel-Theodoru** produced since 1975 diverse broadcasting programmes (*Our musicians confess, Tradition and modernity in contemporary Romanian music, Music - a sphere of cross-influences, George Enescu's universality, The music of the Future – a new consonance?, Mirrors, Romanian creation workshop* etc), working as editor and producer at the Aesthetics Department of the Romanian Radio Broadcasting Corporation. She also wrote several essays in *Actualitatea muzicala, Muzica, Studii de muzicologie, Romania literara, Revista “22”, Arte* (Gubbio, Italy), and participated in collective volumes (*Dictionary of musical terms*, Editura Stiintifica and Enciclopedica, 1985/2008; Marcel Mihalovici, *Memories about Enescu, Brancusi and other friends*, Editura Eminescu, 1990; *George Enescu and the 20<sup>th</sup> century music*, Editura Muzicala, 1998, 2000, 2001, 2005, 2006, 2009; *Der Neue Pauly. Enzyklopädie der Antike*, vol. 15, part II, Stuttgart, 2002). She received the title of Doctor in Music in 2003 (Music Academy of Cluj), and also prizes and distinctions for her activities: *The “Mihail Jora” Prize* (1991, 2000); *The UCMR Prize* (1995, 2001); *The “George Enescu” Commemorative Medal* (1995); *The “Iosif Sava” Prize of the Romanian Broadcasting* (1998); *The “Ciprian Porumbescu” Prize of the Romanian Academy* (2005), *The Order „Cultural Merite” in rank of Knight* (2008). Her books concentrate on Romanian music and Aesthetics of music: *Iuliu I. Rosca. Music at the end and beginning of the century (1882/1904)*, Editura Muzicala, 1987; *Our Musicians Confess* (Editura Muzicala, vol. I/1990, vol. II/1995, vol. III/2001); *From Mimesis to Archetype. A Hermeneutic Trial about the Ideea of Truth in Musical Oeuvre*, Editura Muzicala, 2003. She also translated from French into Romanian Hector Berlioz, *Marturii epistolare* (Editura Muzicala, 1987).