

About the authors

Oana Andreica is an associate professor of Musicology and Musical Semiotics at the Gheorghe Dima National Music Academy in Cluj-Napoca, Romania. She regularly participates in national and international musicology conferences and her list of publications includes studies, articles, interviews and chronicles, as well as edited collective volumes, the most recent being *Music as Cultural Heritage and Novelty*, released by Springer in September 2022. In 2012 she published the monograph *Artă și abis. Cazul Mahler* [Art and Abyss. The Mahler Case] and in 2021 *Ghid (incomplet) de concert* [(Incomplete) Concert Guide]. In addition to her musicological and pedagogical activities, she also works in the artistic department of the Transylvania State Philharmonic, organizing the concert seasons and authoring the programme notes.

Gabriel Banciu is professor at the Gheorghe Dima National Music Academy in Cluj-Napoca, where he teaches musicology, aesthetics and musical stylistics. Doctor of Philosophy in musicology (musical aesthetics) since 1999 at the same institution, he is currently coordinator of doctoral theses and director of the Council for University Doctoral Studies (CSUD). He published volumes and articles on musical *aesthetics* and rhetoric, and is a member of the Union of Romanian Composers and Musicologists, the Sigismund Toduță Foundation, and the Mozart Romanian Society. Banciu has been the scientific director of the Sigismund Toduță International Festival for the last four editions, and he is also the president of the Performance Art Commission of the National Council for Authentication of University Titles, Diplomas and Certificates (CNATDCU), and president of the Gheorghe Dima National Music Academy Senate.

Corneliu Dan Georgescu (b. 1938) worked from 1962 to 1983 at the Bucharest Institute of Ethnology, where he headed the music department from 1976 to 1980. Since 1987 Georgescu is living in Germany. In 1989 he received a Thyssen Fellowship, after which he worked as a collaborator at the Free University of Berlin till 1994, then at the MGG and KDG encyclopedias.

He developed his scientific research in ethnomusicology and aesthetics (over 100 articles published) parallel to his compositional activity. In the cycles *Jocuri* (1962-75), *Models* (1967-73, including the opera *Model mioritic*), *Hommage to Tuculescu* (1975-82), *Hommage to Piet Mondrian* (1980-2003), *Atemporal Studies* (1980-87), the focus is on the composition as *contemplation of a music archetype*. This happens mostly in an *atemporal* music form, which does not want to tell anything but radiates a static calmness resulting from a kind of inner *vibration* of several musical levels.

About the authors

Olguța Lupu studied piano, then graduated in composition with Tiberiu Olah at the Bucharest Conservatory. She holds a PhD in musicology and her favourite subject is 20th century music, with a focus on Romanian composers. Her work has been included in various national and international conferences and symposia, she has participated in radio broadcasts and has published over 50 studies. She has written books in the field of musicology and music theory and coordinated, as editor, several volumes dedicated to important personalities of Romanian music. In 2016 and 2018 she was awarded the prizes of the Romanian Society of Composers and Musicologists and *Muzica* magazine, respectively. Currently, she teaches music theory and score reading, and is the Dean of the Faculty of Composition, Musicology and Music Education at the National University of Music Bucharest.

Diana Rotaru has written from chamber and orchestral music to chamber opera, multimedia or dance shows and short film soundtracks. Her music explores different expressive directions, such as hypnagogia, imaginary folklore or humor. She is currently teaching at the National University of Music Bucharest, where she studied with Ștefan Niculescu and Dan Dediu (2000-2005); she later studied with Frédéric Durieux at the CNSMDP (2005-2006). She received residencies in Paris, Winterthur and Vienna and won numerous prizes, among which the Romanian Academy's *George Enescu* Award (2010), the ISCM-IAMIC Young Composer Award (World Music Days, Vilnius, 2008), the Irino Prize (Japan, 2004) or the George Enescu Prize ex-aequo (Romania, 2003 and 2005). Her works have been commissioned by Ensemble XXI (Dijon), Stockholm Saxophone Quartet, Pärlor för svin, Ernst von Siemens Foundation, Takefu International Music Festival etc. Since 2012 she has also been active as a promoter of new music in Romania, being the main coordinator of the Romanian Music Information Center (CIMRO). In 2019 she was elected President of the ISCM Romanian Section and Artistic Director of Meridian International New Music Festival.

Vlad Văidean graduated the College of Arts in Baia Mare (piano) and now is a PhD student in musicology at the National University of Music Bucharest (UNMB), under the supervision of Prof. Valentina Sandu-Dediu. He received an Erasmus scholarship to the Institute of Musicology in Leipzig (Germany), where he studied under the supervision of Helmut Loos. He won first prizes in competitions such as the National Student Musicology Competition organized by UNMB (2012-2015 and 2017 editions), the Mihail Jora National Competition, music criticism section (2013 and 2014), the Musicology

Competition within the Lipatti Days Festival (2012). Also, in 2017 and 2019 he was awarded by the two magazines published by the Union of Romanian Composers and Musicologists (UCMR): *Actualitatea muzicală*, as a young contemporary music critic, and *Muzica*, for musicological study. He has participated in national and international symposia in Bucharest, Cluj-Napoca, Craiova, Iași, Timișoara, and organized the symposium *Garden of Words* within the 15th edition (*Sonorous Gardens*) of the Meridian Festival (2019). He has published studies, essays, concert reviews and book reviews in *Musicology Today* and *Acord* (journals published by UNMB), *Muzica*, *Actualitatea muzicală* and *Infinitezimal*. He was part of the collective of authors of the first volume of *New Histories of Romanian Musics* (Editura Muzicală, Bucharest, 2020). Between April 2016 and June 2018, he edited the program notes of the concerts performed by the Bucharest Radio Orchestras and Choirs.