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Alfred Brendel, born in 1931, was no infant prodigy. From the age of fifteen, not having the background of a musical family, he trained himself⁸⁴⁰ to be the master pianist he became almost entirely alone; and then for more than six decades held the world's concert audiences spellbound with his exemplary performances of the piano music of Haydn, Mozart, Beethoven, Schubert, Brahms and Liszt. His models were Edwin Fischer, Alfred Cortot and Wilhelm Kempff.

„If I belong to a tradition it is a tradition that makes the masterpiece tell the performer what he should do, and not the performer tell the piece what it should be like or the composer what he ought to have composed.“

In 1982, 1990 and 1996 he inspired audiences all round the world with complete cycles of the 32 Beethoven Piano Sonatas. His concert performances and recordings of the Piano Sonatas of Haydn and Schubert, Liszt's B-minor Sonata and Schönberg's Piano Concerto led to a fresh understanding of these works. Having recorded all of Mozart's 21 Piano Concertos before 1978, he said in 1996:

„I now feel I should turn my attention to Mozart and especially to his Sonatas, even though, as Schnabel wittily remarked, they are "too simple for children, too difficult for artists". I said to myself that if I didn't try to figure them out for myself now, it could be too late.“

Among the numerous prizes awarded to Alfred Brendel are the Gramophone Award, the Grand Prix du Disque, the German Schallplattenpreis and the Grand Prix of the Liszt Society. Alfred Brendel is an Honorary Doctor of the Universities of Oxford and Yale, Honorary Member of the Vienna Philharmonic and has received the Hans von Bülow Medal of the Berlin Philharmonic.

In 2010 he retired from giving public concerts. Very much to be hoped for are further writings developed from his experience and consideration of richly varied topics, such as, among others, those collected in the volume *Music, Sense and Nonsense*, (2015) which include "A Mozart Player Gives Himself Advice" and "Minor Mozart: In Defence of His Solo Works".

Peter Gülke, born in 1934, belongs to the most prominent writers on music today. As one who treads the border between the practice of music and reflection on it he reveals insights that one only seldom finds in the literature. After studying cello, musicology, and studies in German and Romanticism in Weimar, Jena and Leipzig he graduated from the University of Leipzig in 1958. From 1964 to 1976 he was Principal Conductor at various theatres in the German Democratic Republic, among others those in Potsdam and Stralsund, afterwards Kapellmeister at the State Opera in Dresden and from 1981 General Music Director at the German National Theatre in Weimar. After moving to West Germany in 1983 he qualified as professor under Carl Dahlhaus at Berlin's Technical University. Peter Gülke was from 1986 to 1996 General Music Director of the City of Wuppertal and from 1996 to 2000 Professor of Conducting at the Musikhochschule in Freiburg. At the same time he led opera performances at Europe's great opera houses; he was and is sought after by leading orchestras as guest conductor and is in demand as professor for masterclasses and workshops for young conductors.

In addition to his artistic engagements Peter Gülke has published a number of musicological books and essays about music from the 15th to the 20th century, including „Triumph der neuen Tonkunst. Mozarts letzte Sinfonien und ihr Umfeld“ (1998), the collection „Die Sprache der Musik. Essays zur Musik von Bach bis Holliger“ (2001) and contributions to the „Mozart Handbuch“ (2005).

Since 1995 Peter Gülke has been a member of the Saxon Academy of the Arts, since 1997 of the German Academy for Language and Literature, Darmstadt. In 2002 he was awarded the Austrian Service Cross for Science and Art, and in 2004 was made Honorary Doctor by Bern University and by the Hochschule für Musik in Dresden and Weimar.

Helmut Breidenstein, born 1935. After studying conducting in Detmold with Prof. Kurt Thomas and General Music Director Gustav König, he was for 40 years in charge of the preparation of the entire operatic repertoire as Kapellmeister and Head of Music in medium and larger opera houses, conducting most works himself. Beyond this, he was a guest conductor with orchestras at home and abroad and led choirs in almost all the great choral works from Bach via Mozart to contemporary. Breidenstein was Music Director at Hans Werner Henze's Festival in Montepulciano. The question of Mozart's tempi has been at the centre of his musicological research for five decades and is the subject of numerous publications.

⁸⁴⁰ „Being self-taught, I learned to distrust anything I hadn't figured out myself!“