

About the authors

Anna Dalos studied musicology at the Franz Liszt Academy of Music, Budapest (1993-1998), and attended the doctoral program in musicology of the same institution (1998-2002). She spent a year on a German exchange scholarship (DAAD) at the Humboldt University, Berlin (1999-2000). As a winner of the Lendület grant of the Hungarian Academy of Sciences, she is head of the Archives and Research Group for the 20th-21st Century Hungarian Music of the Institute of Musicology RCH HAS. Her research is focused on 20th century music, history of composition and musicology in Hungary. Her book on Zoltán Kodály's poetics was published in 2007, and a collection of her essays on Kodály in 2015.

Alexandru Ioniță (b. 1982) is a research fellow of the Institute for Ecumenical Research at the Lucian Blaga University of Sibiu since 2012. After his theological studies in Sibiu he spent four years in Munich writing his PhD thesis about the patristic reception of Romans 9-11. His current project approaches the topic of anti-Jewish elements of the Byzantine Liturgy ("Byzantine Liturgy and the Jews", www.ddic.ecum.ro) and he is interested in the reception of biblical texts and motives in the liturgical context. Ioniță is member of several scholarly societies, being at the same time a passionate chanter of Byzantine music and conductor of the Dia.Logos children choir.

Florinela Popa is associate professor at the National University of Music Bucharest, where she graduated music education and musicology, with Valentina Sandu-Dediu. She has taken part in international projects including *Musica migrans – Lebenslinien mittel- und osteuropäischer Musiker*, headed by Helmut Loos, University of Leipzig (2007-08) and *EthnoArc* (2008). She has been a postdoctoral research fellow at New Europe College (2011-2012) and at MIDAS (Musical Institute for Doctoral Advanced Studies), National University of Music Bucharest (2012-13). She is the author of *Mihail Jora: A European Modern* (Bucharest, 2009) and *Sergei Prokofiev* (Bucharest, 2012); and co-author of the ten volumes in the series *Documents in the Archive of the George Enescu National Museum: Articles on George Enescu in Periodicals* (Bucharest, 2009-2017). In 2012, she was awarded the Union of the Romanian Composers and Musicology Prize for Historiography.

Jim Samson joined the staff at Royal Holloway in 2002 as Professor of Music, having previously been Professor at the Universities of Exeter and Bristol, and has held Visiting Professorships in Norway, Belgium and the US. He became Emeritus Professor in 2011, and is currently Editor-in-Chief for *Grove Music*

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Online: South East and East Central Europe, and one of three Series Editors of *The Complete Chopin: A New Critical Edition* (Peters Edition, in progress). He has published widely (including eight single-authored books, and nine edited or co-edited books) on the music of Chopin, on analytical and aesthetic topics in 19th- and 20th-century music, and on the social histories of music in east central and south-eastern Europe. In 1989 he was awarded the Order of Merit from the Polish Ministry of Culture for his contribution to Chopin scholarship, and in 2000 he was elected a Fellow of the British Academy. He also holds an Honorary Doctorate from the Ionian University. His most recent publications are *Music in the Balkans* (Brill, 2013) and a co-edited volume, *Music in Cyprus* (Ashgate, 2015) with Nicoletta Demetriou. He is currently preparing a monograph provisionally entitled *Black Sea Sketches: Music, Place and People*. His edition of the Chopin Ballades (Peters Edition) was named 2009 Edition of the Year in the *International Piano Awards*, and in 2018 he was awarded the Irish Research Council-Harrison Medal in recognition of outstanding achievements in musicology. He has recently completed a novel set during the Greek War of Independence. In 2019 and 2020 he is Distinguished Visiting Professor at the Arts Faculty of the Chinese University of Hong Kong.

Laura Otilia Vasiliu is a professor at the George Enescu National University of Arts in Iași and a researcher specializing in the analysis of modern musical works, as well as in the general musicology of that period. Her published activity includes books – *Articularea și dramaturgia formei muzicale în perioada modernă. 1900-1920* [Articulation and Dramaturgy of the Musical Form in the Modern Era 1900-1920], *Muzicologia și jurnalismul. Prezența muzicii clasice în media românească după 1989* [Musicology and Journalism. The Presence of Classical Music in the Romanian Media After 1989] –, musicological studies published in academic journals, and works presented at numerous national and international symposia. She is Editor-in-Chief of the peer-reviewed journal *Artes. Journal of Musicology*.