

About the authors

Nicolae Gheorghită is Professor of Byzantine Musical Palaeography, Musical Stylistics and Theories of Byzantine Chant Performance at the National University of Music Bucharest, as well as a conductor and performer with the *Psalmodia* Choir of Byzantine music. A graduate of the National University of Bucharest (with a BA in Byzantine Music [1996] and Musicology [1998], an MA [1997], and a PhD [2005]), he pursued postgraduate studies in Athens and Thessaloniki. He has been the recipient of research grants from the universities of Cambridge, Saint Petersburg, and Venice. He has been a member of the Union of Romanian Composers and Musicologists since 2001. His writings, which include over forty articles and nine books, and edited volumes, have been published in Romania, Greece, Finland, Italy, the US, Canada, the Netherlands, Germany, Austria, and the UK.

Vjera Katalinić, musicologist, graduated and achieved the MA degree at the University of Zagreb, Music Academy; PhD at the University of Vienna. Scientific advisor and director of the Department for the History of Croatian Music, Croatian Academy of Sciences and Arts in Zagreb; full professor at the University of Zagreb, Music Academy, president of the Croatian Musicological Society (2007-2013; 2019-) and associate editor of the Croatian musicological journal *Arti musices* (editor: 1998-2005; 2016-2019). Fields of interest: musical culture in the 18th and 19th centuries; the mobility of music and musicians and their networks; music archives in Croatia. Leader of the HERA project “Music migrations in the early modern age” (MusMig, 2013-2016); leader of the Croatian Research Foundation project “Networking through Music: Changes of Paradigms in the ‘Long 19th Century’” (NETMUS19, 2017-2021). Published four books and some 200 articles in European countries and USA, edited 10 proceedings and eight music scores.

Antigona Rădulescu, musicologist and PhD in music since 2002, is professor at the National University of Music Bucharest, teaching courses on polyphony, semiotics and musical narratology. Since 1991, she is a member of the Romanian Union of Composers and Musicologists (secretary of the Musicology section between 2010-2014). Her musicological activity includes published books: *Perspective semiotice în muzică* [Semiotic Perspectives in Music] (2003), *Johann Sebastian Bach* (2010), *Introducere în semiotica muzicală* [Introduction to Musical Semiotics] (2013) – book for which she received the Romanian Academy Award in 2015, *Odiseea muzicală / Musical Odyssey 1864-2014* (2014); main collaborator of the volume by Valentina Sandu-Dediu *Muzica românească între 1944-2000* (2002), translated into German

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(*Rumänische Musik nach 1944*, 2006); coordinator and co-author of the collective volume *Estetica. Un alt fel de manual* [Aesthetics. Another kind of textbook] (2007); author of studies on various themes, from semiotics to modern and contemporary creation, published in academic journals; coordinator of the National University of Music Bucharest journal *Acord*.

Speranța Rădulescu is a graduate of musical composition with a doctor's degree in musicology (1983). Ethnomusicological activity with the Ethnography and Folklore Institute and later with Peasant Museum and with the National University of Music in Bucharest. Research in the classification of Romanian music, folk harmonization, new pan-Balkan musics, the musical reflection of the Romanian social-political structure and ideology, minorities' music (Hungarian, Ukrainian, Roma, Jewish, Aromanian). She edited 50 traditional music records, published six books – one of which, *À tue tête: Chant et violon dans le pays de l'Oach*, with French researchers Bernard Lortat-Jacob and Jacques Bouët (France, Société d'ethnologie, 2002). She was also the co-author and co-editor for the book *Manele in Romania: Cultural Expression and Social Meaning in Balkan Popular Music* (published in USA, Rowman & Littlefield, 2016).

Stanislav Tuksar is Professor Emeritus of the University of Zagreb where he taught musicology from 1979 until 2015. He also made advanced studies at the Université de Paris IV-Sorbonne (1974-76) and was research fellow at Staatliches Institut für Musikforschung in West Berlin (1986-88). He participated in some 140 scholarly symposia in Croatia and abroad and lectured at 25 academic institutions worldwide. He published as author, editor and translator 27 books, and has authored some 250 articles. Since 2000 he has been Editor-in-Chief of the *International Review of the Aesthetics and Sociology of Music*. Member (past and present) of several editorial boards of international journals such as *Acta musicologica* etc. He was co-founder (1992), Secretary and President of the Croatian Musicological Society, and is fellow of the Croatian Academy of Sciences and Arts (since 2012). His main research areas are music-cultural aspects and aesthetics of music in the 16th-19th century period.