

About the authors

Marijana Kokanović Marković is an associate professor in the Department of Musicology and Ethnomusicology at The Academy of Arts in Novi Sad. She graduated (Music pedagogy; Musicology), as well as received her MA and PhD (Musicology) at the Academy of Arts in Novi Sad. She took part in conferences, in the country and abroad, and has published many papers in Serbian, German, English and Czech language, as well as lexicography articles for *The Serbian Biographical Dictionary*, *The Serbian Encyclopedia*, and *Grove Music Online*. She co-edited *Kornelije Stanković – Piano Music*, Vol. 1 (edited by Danica Petrović, Institute of Musicology SASA, Institute for Culture of Vojvodina, Belgrade, Novi Sad, 2004), and the album of salon dances for piano, *From Salons of Novi Sad* (Matica Srpska, 2004). She published a monograph *The Social Role of Salon Music in the lives and system of values of the Serbian Citizens in the 19th century* (Institute of Musicology SASA, Belgrade, 2014).

Haiganuş Preda-Schimek is a free-lance musicologist. She was born in Bucharest, where she studied at the local University of Music (PhD in 2002). She has been living in Vienna (Austria) since 1997, where she has worked at various research projects on 19th-century Romanian Music funded by the Austrian Scientific Community, the City of Vienna and the Austrian Ministry of Science and Research. Her work is published in *Musicologica Austriaca*, *Österreichische Musikzeitschrift* (Vienna), *Spiegelungen* (Munich), *Musurgia* (Paris), *Muzica* (Bucharest), among others.

Dalia Rusu-Persic is the director of the Library of the George Enescu National University of Arts Iaşi and doctor in music with the thesis *Compozitori ieşeni din a doua jumătate a secolului al XIX-lea în fonduri de bibliotecă și în presa vremii* [Iaşi Composers from the Second Half of the 19th Century in Library Collections and the Press of the Time]. She published the volume *Ghid Bibliografic al Revistei Muzica (anii 2000-2012)* [Bibliographic Guide of the Magazine *Music* (2000-2012)], 2013. She was also part of the editorial team for the *155 de ani de învățământ artistic modern la Iași* [155 Years of Modern Art Education in Iași], 2015. She has published articles on music criticism in different Romanian cultural magazines, as well as specialized studies indexed on the De Gruyter platform. From 2016 she is a member of the Board of Directors of the Association of Universities, Research and Development Institutes and Central University Libraries of Romania, *Anelis Plus*, in the field of Art and Architecture.

About the authors

Derek B. Scott is Professor of Critical Musicology at the University of Leeds. His research field is music and cultural history. His books include *Sounds of the Metropolis: The 19th-Century Popular Music Revolution in London, New York, Paris, and Vienna* (2008) and *The Ashgate Research Companion to Popular Musicology* (2009). As the General Editor of Ashgate's Popular and Folk Music Series from 2000 to 2016, he oversaw the publication of more than 140 titles. The research for his most recent book, *German Operetta on Broadway and in New York, 1900-1940* (2019), was funded by a five-year advanced grant from the European Research Council. His musical compositions range from an operetta, *Wilberforce*, to symphonies for brass band and a concerto for Highland Bagpipe. He has also worked professionally as a singer, pianist, and presenter on radio and TV, and in concert hall and theatre.

Dr. Avra Xepapadakou is an independent researcher of opera and theatre. She has worked as a faculty member at the University of Crete (2009-2016), and as an affiliated lecturer at several other academic institutions. She is the author of the books *Pavlos Carrer* (Athens: Fagotto Editions, 2013) and "Interspersed with musical entertainment". *Music in Greek Salons of the Nineteenth Century* (Athens, Hellenic Music Centre, 2017), co-authored with Alexandros Charkiolakis. She has widely published and has given numerous lectures on topics related to her research interests. From 2012 she has worked on the processing of the archive of the Italian theatre director Romeo Castellucci and his team, the Societas Raffaello Sanzio, and from 2016 she is documentation consultant and curator of the above-mentioned archive. She has conducted research as a grantee visiting scholar at California State University – Sacramento (2015). In 2016 she was awarded a research grant and research visitorship as part of the Balzan Prize in Musicology *Towards a global history of music*. Within this framework, she has curated the session "Greece: A cultural crossroads between East and West" at the University of Oxford (2016), and has conducted research at the Musikwissenschaftliches Institut, Universität Zürich (2017).