

## About the authors

**Annegret Fauser** is Cary C. Boshamer Distinguished Professor of Music at the University of North Carolina at Chapel Hill, where she teaches since July 2001. She was born in Germany, lived in Ghana and Germany, and studied Musicology, Art History, and Philosophy at the Rheinische Friedrich-Wilhelms Universität in Bonn, the École Normale Supérieure in Paris, and the Université Paris IV–Sorbonne. She received her PhD (*Dr. phil.*) at the University of Bonn in 1992. Before becoming a member of the faculty at UNC, she taught Musicology at the Université François Rabelais in Tours, the Folkwang Hochschule in Essen, the Humboldt Universität zu Berlin, and City University, London.

As a cultural musicologist, she emphasizes in her work how music intersects with its social, political, and artistic contexts. Her research focuses on music of the nineteenth and twentieth centuries, and in particular that of France and the United States. She is author of *Musical Encounters at the 1889 Paris World's Fair* (2005), *Sounds of War: Music in the United States during World War II* (2013), and *The Politics of Musical Identity* (2015). From 2011 to 2013, she was the editor-in-chief of the *Journal of the American Musicological Society*.

**Luba Kyyanovska** is the head of the Department of Music History at the Mykola Lysenko National Music Academy, Lviv. She is a Doctor of Arts and has received a number of awards for her academic work: Honoured Arts Worker of the Ukraine, the Polish Cultural Award, the Lysenko State Prize. Her academic interests focus on the links between Ukrainian musical culture and European centres of culture, the musical life of Galicia, musical pedagogy and psychology. She is the author of a dozen monographs and textbooks in her native country, including *Ukrainian Musical Culture* (2007), *The Evolution of Galician Music in the Nineteenth and Twentieth Centuries* (2008), and *Myroslav Skoryk: The Man and the Artist* (2008). Together with Helmut Loos she edited the volume *Ukrainische Musik. Idee und Geschichte einer musikalischen Nationalbewegung in ihrem europäischen Kontext* (Leipzig, 2013). She also published more than 400 articles in academic journals in the Ukraine, Poland, Germany, Austria, the United States, Switzerland, and Slovakia.

**Helmut Loos** studied Musical Education in Bonn, then Musicology, Art History and Philosophy at the University of Bonn, taking his doctorate in 1980, and senior doctorate (*Dr. habil.*) in 1989. He was a Research fellow at the University of Bonn, Department of Musicology (1981-1989). After the political events in 1989, he took up the position of Director of the Institute of German Music in the Eastern Regions in Bergisch Gladbach (1989-1993).

He has been Professor of Historical Musicology at the Chemnitz University of Technology since April 1993, and at the Leipzig University since October 2001. He was Dean of the Department of History, Art History and Oriental Studies at the Leipzig University between 2003 and 2005. He has been an honorary member of the *Gesellschaft für deutsche Musikkultur im südöstlichen Europa* in Munich, since 2005. He is a member of international editorial boards of *Hudební věda* (Prague), *Lituvos muzikologija* (Vilnius), *Ars & Humanitas* (Ljubljana), *Musicology Today* (Bucharest), and *Studies in Penderecki* (Princeton, New Jersey).

**Melita Milin** is a Senior researcher at the Institute of Musicology in Belgrade. She was awarded a PhD by the University of Ljubljana in 1995. Her main research area is twentieth-century Serbian music in the European context, with an emphasis on musical nationalism, the relationship between music and politics, and the work of Ljubica Marić, a female Serbian composer. She has been a member of three international musicological projects. She was the co-founder and editor of the first five annual issues of the international journal *Muzikologija* (2001-2005). She is the author of a book on Serbian music since 1945 and numerous articles published in Serbia and abroad. She is also the editor of several collected papers.

**Valentina Sandu-Dediu** studied Musicology at the National University of Music, Bucharest, graduating in 1990. She has taught Musicology and Stylistics at the university since 1993. She has written 40 studies, 300 articles, and 10 books, including *Rumänische Musik nach 1944* (2006); *Alegeri, atitudini, afecte. Despre stil și retorică în muzică* [Choices, Attitudes, Affects: Style and Rhetoric in Music] (2010); and *Octave paralele* [Parallel Octaves] (2014). She has authored series of programmes for Radio Romania, and plays the piano in chamber music recitals (CDs released in Romania with Aurelian Octav Popa, in Germany/Neos with Dan Dediu, and in Boston/Albany with Ray Jackendoff).

Valentina Sandu-Dediu has been a fellow of the Wissenschaftskolleg zu Berlin and has been Rector of New Europe College, Bucharest, since 2014. She is the recipient of the Peregrinus-Stiftung Prize of the Berlin-Brandenburg Akademie der Wissenschaften (2008). In 2010, she founded *Musicology Today*, the journal of the National University of Music Bucharest.