

About the authors

Hermann Danuser studied oboe, piano, musicology, philosophy and German literature in Zurich (1965–1973; *Musikalische Prosa*, 1975) and subsequently moved to West Berlin, habilitating at the Technical University with Carl Dahlhaus in 1983 (*Die Musik des 20. Jahrhunderts*, 1984). He went on to teach in Hannover, Freiburg im Breisgau, and, from 1993 to 2014, at the Humboldt University, Berlin. He has published and edited the following, among others: *Gustav Mahler und seine Zeit* (1991); *Musikalische Interpretation* (1992); *Im Zenit der Moderne* (1997); *Musikalische Lyrik* (2004). After the publication of *Weltanschauungsmusik* (2009) and *Gesammelte Vorträge und Aufsätze* (four vols., 2014, edited by Hans-Joachim Hinrichsen, Christian Schaper und Laure Spaltenstein), Edition Argus is now set to publish *Metamusik*.

For many years, Danuser has overseen research at the Paul Sacher Foundation, Basel, and is also a member of the Kuratorium of the Ernst von Siemens Musikstiftung. His main interests lie in modern music history and historiography, aesthetics, theory, analysis and interpretation/performance (*Interpretationsforschung*). To mark his 65th birthday in 2011, a *Festschrift* edited by Camilla Bork et al. was published: *Ereignis und Exegese. Musikalische Interpretation – Interpretation der Musik*.

Nicolae Gheorghită is Professor of Byzantine Music and Palaeography at the National University of Music, Bucharest, as well as a conductor and performer with the Psalmodia Choir of Byzantine music. He is a graduate of the National University of Bucharest, and has taken higher studies in Athens, with Grēgorios Stathēs and Lykourgos Angelopoulos, and Thessaloniki, with Antonios Alygizakēs. He has been the recipient of research grants from the universities of Cambridge, Sankt Petersburg, and Venice.

Nicolae Gheorghită has also completed two post-doctoral programmes, at the New Europe College and the Musical Institute for Advanced Doctoral Studies, Bucharest. He has been awarded the Union of Romanian Composers and Musicologists Prizes for Musicology (2010) and Historiography (2015). He is the author of more than forty academic studies, published in Romania, Greece, Finland, Italy, the US, Canada, the Netherlands, Germany, Austria, and the UK. He is also the author and editor of nine volumes on musicology published in Romania and Greece.

Costin Moisil received his PhD in musicology from the University of Athens in 2012, with a thesis titled *The Construction of Romanian National Church Music (1821–1914)*. He is a researcher at the National University of Music, Bucharest, and at the Museum of the Romanian Peasant, Bucharest. He is the

About the authors

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Anna G. Piotrowska's main research interests are the sociological and cultural aspects of musical life. She is a prolific author, having published several books, in both English, including *Gypsy Music in European Culture* (2013) and Polish, and numerous articles, in Polish, English, German, Slovak, and Georgian. She has been the recipient of a number of internationally renowned fellowships and awards, including Fulbright Fellow at Boston University, International Fellow at the New Europe College, the Moritz Csáky Prize of the Austrian Academy of Sciences, and the Mellon Fellowship at Edinburgh University. Anna G. Piotrowska has taken an active part in numerous international conferences and workshops. Currently, she takes part in the *Towards a Global History of Music* Balzan Musicology Project, directed by Reinhard Strohm. Piotrowska is professionally associated with the Institute of Musicology of the Jagiellonian University in Kraków, Poland.

Florinela Popa is Associate Professor at the National University of Music, Bucharest, where she studied musical education and musicology with Professor Valentina Sandu-Dediu. She has taken part in international projects including *Musica migrans – Lebenslinien mittel- und osteuropäischer Musiker*, headed by Professor Dr Helmut Loos, University of Leipzig (2007–08) and *EthnoArc* (2008). She has been a postdoctoral research fellow at New Europe College (2011–12) 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 first nine volumes in the series *Documents in the Archive of the Georges Enescu National Museum: Articles on George Enescu in Periodicals* (Bucharest, 2009–2016).

In 2012, she was awarded the Union of the Romanian Composers and Musicology Prize for Historiography.

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.