

Melita Milin is senior researcher at the Institute of Musicology in Belgrade. She finished her studies in musicology at the Faculty of music in Belgrade, where she also obtained her M.A. degree. She received her PhD degree from the Faculty of Philosophy in Ljubljana. Her main research area is 20th-century Serbian music in European context, with emphasis on the output of Ljubica Marić. She was member of two international projects organised by Prof. Helmut Loos from Leipzig University (on musicians' correspondences and on migrating composers of central and eastern Europe). M. Milin was also head of the Serbian team of the project on Serbian and Greek art music (the head of the Greek team was Ekaterini Romanou). She was editor-in-chief of the first five issues of the journal *Musicology*. Her works include: *The Traditional and the New in Serbian Music after World War II (1945-65)*; *A Typology of 20th-century Serbian Compositions for the Musical Stage*; *Surviving with Sounds – Eastern Europe after the Turn 1989*; *Musicology and Sister Disciplines Today*; *Old Serbian Church Music in the Works of Contemporary Composer*; *The Idea of Serbian National Music in the 20th Century*; “*Ancestral Memories*” in the Works of Ljubica Marić.

John G. Plemmenos has studied Law (LLB) in the University of Athens, and holds a PhD in Ethnomusicology from the University of Cambridge (2000) with a Scholarship from British Academy. He has taught as a Lecturer in Greek universities (University of the Aegean, University of Crete, Ionian University) he has been a visiting Scholar at University of Peloponnese, and since 2008 he has been elected Research Fellow of the Academy of Athens. He has published in the *British Journal of Ethnomusicology* (v. 6, 1997), in *Greece and the Balkans* (collective essays), Ashgate, 2003, Proceedings of the 4th Meeting of the ICTM Study Group "Maqām", Berlin 2006, *Ottoman Minority Musics: The Case of 18th-century Greek Phanariots* (monograph), LAP, 2010, Proceedings of congress *Representation in Music, Musical Representation*, Istanbul Technical University 2005, etc.

Thomas Beimel, composer, musicologist, violist was born in 1967 in Essen, Germany. Starting as a viola player, he finalized music studies and instrumental pedagogics at Hochschule für Musik im Rheinland. In 1989 he founded together with other musicians the ensemble *Partita Radicale*, specializing in the field between improvisation and composition. Since 1993, the ensemble worked with outstanding Romanian composers (there are two CDs with contemporary Romanian music released by *sonoton*, Munich).

Since 1991, Thomas Beimel has made several musicological researches resulting in book publications on the music of the Belgium composer, Jacqueline Fontyn and of the Romanian composer Myriam Marbe. Since 1998, he realized many broadcasts on topics like contemporary music in Romania and Latin America, classical modern music in Eastern Europe, music and rhetoric.

Since 1994 Thomas Beimel works also as composer. In the summer of 1997 he studied privately composition with Myriam Marbe, Bucharest. In 1999, his first opera was premiered at

Stadttheater Mönchengladbach, Germany. Stage activities were continued in June 2001 by the theatre music for the first integral drama adaption of Franz Kafka's novel *In der Strafkolonie*, operahouse, Wuppertal. In 2002, *faltenbalg*, a stereophonic composition for five orchestras of accordions, was premiered.

Thomas Beimel received a special award for composition, *Impulse*, 2004. He was 2005-2006 composer-in-residence, *Internationales Künstlerhaus Villa Concordia*, Bamberg.