

Klaus Aringer, born 1965 in Munich, studied Musicology, History and German Literature at the University of Munich. He received his Master's Degree in 1992, the PhD in 1997 and the Habilitation in 2003. Between 1995 and 2005 he was Assistant Professor at the University of Tuebingen. Since 2005 he taught as Professor of Music History at the University of Music and Dramatic Arts Graz (since 2008 Head of the Department Oberschützen). His special interests are the Music of the Viennese Classics, orchestration and Musical Instruments. His doctoral dissertation (*Die Tradition des Pausa- und Finale-Schlusses in den Klavier- und Orgelwerken von J. S. Bach*) was published in 1999 (Hans Schneider Verlag, Tutzing). Aringer is Vice-president of the „Johann Joseph Fux“-Society and member of the Jury of the Styrian Research Awards.

Ioana Raluca Voicu-Arnăuțoiu is Head of the Chamber Music Department at the National University of Music in Bucharest. She is herself a graduate of the same school (violin class) and holds a doctorate in music. She attended master classes with the Italian Quartet and was a member of the George Enescu Philharmonic Orchestra for 18 years. She has also researched and written about Romania's recent history.

Thomas Kabisch was born in 1953, studied musicology (with Carl Dahlhaus), philosophy, and German literature in Berlin-West, where he received his Ph.D. in 1982. He taught at several universities and Musikhochschulen before in 1992 becoming professor of musicology at Staatliche Hochschule für Musik (University of Music) in Trossingen/Germany.

He works on music and aesthetics from 18th to 21st century, especially on Liszt (*Liszt und Schubert*, München-Salzburg 1984), French music between 1870 and 1930 (MGG², articles *Impressionismus*, *Debussy*, *Ravel*), theory and history of performance, history of theory. Currently he is preparing an edition of the writings of August Halm, which will be published by Staatliches Institut für Musikforschung Berlin.

Recent publications include: *Verzweigungen und Scharniere. Beethoven liest und komponiert Goethe*, in: Jahrbuch Musik in Baden-Württemberg Bd. 9, Stuttgart 2002; *Cortots Chopin mit Tovey und Czerny, oder: Wann entsteht beim Etüdenspielen Musik?* in: Musiktheorie 19, 2004, Heft 2; *Was dirigiert der Dirigent? Celibidache, Toscanini und die Dialektik des Musikalischen*, in: Musikforschung 58, 2005, Heft 1; *Musikgeschichte als Problemgeschichte, Musik als Projekt. Zur Musikanschauung August Halms*, in: Musiktheorie 20, 2005; Heft 1; *Sein, Schein, Werden. Anmerkungen zur instrumentalen Virtuosität bei Robert Schumann*, in: Musiktheorie 21, 2006, Heft 3; *Über den Zusammenhang von musikalischer Autonomie und gesellschaftlicher Funktion*, in: De musica disserenda II/2, 2006 Ljubljana; *Fauré und Ravel*, Jahrbuch der Gesellschaft für Musiktheorie 2006 (forthcoming); *Musik im Salon: Dialektik von Konvention und Nuance*, Musiktheorie 2008, Heft 2 (forthcoming).

Speranța Rădulescu graduated musical composition (1967-1973) with a doctor's degree in musicology (1983). She works in the ethnomusicological field, first with the Ethnography and Folklore Institute and later with the Museum of the Romanian Peasant in Bucharest and with the National University of Music in Bucharest (as an Associate Professor). Her researches inquire the classification and typology of Romanian music, folk harmonization, the music of the Gypsies from Romania, new musics (pan-Balkan fusion, world music), the musical reflection of the Romanian

social-political structure and ideology; media music; minorities' music (Hungarian, Ukrainian, Romani, Jewish). She edited traditional music records and series of records (in Romania, Switzerland, France, USA, Germany), published six books (one of which, *A tue tete. Chant et violon dans le pays de l'Oach, Roumanie – Out Loud. Songs and Violins in the Land of Oas, Romania*, with French researchers Bernard Lortat-Jacob and Jacques Bouet). She published many studies and articles and organized traditional music concerts in Romania and abroad.

Memberships: UCM, Romanian Composers' Union (since 1979), SFE, French Ethnomusicology Society (since 1993), ESEM, European Seminar in Ethnomusicology (since 1985), ICTM, International Council for Traditional Music (since 1991)