

About the authors

Anna Dalos studied musicology at the Franz Liszt Academy of Music, Budapest (1993-1998), and attended the Doctoral Programme in Musicology of the same institution (1998-2002). She spent a year on a German exchange scholarship (DAAD) at Humboldt University, Berlin (1999-2000). A winner of the 'Lendület' grant of the Hungarian Academy of Sciences, she is head of the Archives and Research Group for 20th-21st Century Hungarian Music at the Institute of Musicology. Her research focuses on 20th century music, and the history of composition and musicology in Hungary. Her recent book, *Zoltán Kodály's World of Music* was published by University of California Press in 2020.

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She is the author of a book on Serbian music after 1945, and a monograph on Ljubica Marić as well as the editor of a book on the correspondence between J. Slavenski and his Schott publisher; also author of numerous articles published in Serbia and abroad, and the editor of several collected papers.

Antigona Rădulescu, musicologist and PhD in music since 2002, is Professor at the National University of Music Bucharest, teaching courses on polyphony, semiotics and musical narratology. Since 1991, she is a member of the Romanian Union of Composers and Musicologists (secretary of the Musicology section between 2010-2014). Her musicological activity includes published books: *Perspective semiotice în muzică* [Semiotic Perspectives in Music] (2003), *Johann Sebastian Bach* (2010), *Introducere în semiotica muzicală* [Introduction to Musical Semiotics] (2013) – book for which she received the Romanian Academy Award in 2015, *Odiseea muzicală / Musical Odyssey 1864-2014* (2014); main collaborator of the volume by Valentina Sandu-Dediu *Muzica românească între 1944-2000* (2002), translated into German (*Rumänische Musik nach 1944*, 2006); coordinator and co-author of the collective volume *Estetica. Un alt fel de manual* [Aesthetics. Another kind of textbook] (2007); author of studies on various themes, from semiotics to modern and contemporary creation, published in academic journals; coordinator of the National University of Music Bucharest journal *Acord*.

Harry White is Professor of Music at University College Dublin and a Fellow of the Royal Irish Academy of Music. His many publications include *The Keeper's Recital. Music and Cultural History in Ireland, 1770-1970* (1998); *Musical Constructions of Nationalism. Essays on the History and Ideology of European Musical Culture, 1800-1945* (edited with Michael Murphy, 2001); *Music and the Irish Literary Imagination* (2008); and *The Encyclopaedia of Music in Ireland* (edited with Barra Boydell, 2013). In 2020, he published *Music, Migration and European Culture: Essays in Honour of Vjera Katalinić* (edited with Ivano Cavallini and Jolanta Guzy-Pasiak), and *The Musical Discourse of Servitude. Authority, Autonomy and the Work-Concept in Fux, Bach and Handel*.