

## About the authors

**Anja Bunzel** is a musicologist and holds a research position at the Institute of Art History of the Czech Academy of Sciences, Prague. She gained her BA and MA from Freie Universität Berlin, Germany, and her PhD from Maynooth University, Ireland. Her research interests include intersections between musical culture and the media, music and gender, and cultural transfer through private music-making in Central Europe during the 19th century. She is co-editor of *Musical Salon Culture in the Long Nineteenth Century* (Boydell, 2019), sole author of *The Songs of Johanna Kinkel: Genesis, Reception, Context* (Boydell, 2020), and has contributed to numerous publications on related topics. She is a member of the editorial boards of *Studia Musicologica* (AK Journals) and *Global Nineteenth-Century Studies* (Liverpool University Press) as well as of the advisory board of *Irish Musical Studies* (Boydell Press).

**Cătălin Cernătescu** is a researcher at the National University of Music Bucharest and Music education teacher at Gymnasium School No. 79. As author and editor he has published ten volumes of Byzantine music and has won several composition prizes at the *Praise the Lord!* Church Music Festival-Contest. Since 2019 he holds a PhD in Music, exploring the field of Byzantine musicology under the guidance of Professor PhD Habil. Nicolae Gheorghită. For his sustained activity in the service of the sacred chant, in 2020 Cătălin Cernătescu received from His Grace Bishop Nicodim of Severin and Strehaia the *Cross for laymen* award.

**Melita Milin** is a Senior researcher at the Institute of Musicology in Belgrade, in retirement. She was awarded a PhD by the University of Ljubljana in 1995. Her main research area is 20th 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 cofounder and editor of the first five annual issues of the international journal *Muzikologija* (2001-2005). Melita Milin is the author of a book on Serbian music since 1945, a monograph on Ljubica Marić, and numerous articles published in Serbia and abroad. She is also the editor of a book of the correspondence between Josip Slavenski and the editors of Schott, and of several several collected papers.

**Ivan Moody** studied at the Universities of London, Joensuu and York. His music has been performed and broadcast all over the world, and has been performed by soloists and ensembles of renown. His largest works are *Passion and*

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*Resurrection* (1992), *Revelation* (1995), *Akathistos Hymn* (1998), *The Dormition of the Virgin* (2003), *Passione Popolare* (2005), *Ossetian Requiem* (2005), *Moons and Suns* (2008), *Stabat Mater* (2008), *Qohelet* (2013), *Stephans-Weihnacht* (2019) and *Byzantine Requiem* (2022).

As a musicologist, he has published widely on the music of the Balkans and the Iberian Peninsula, and Orthodox sacred music. He has contributed to *Grove*, *MGG*, the *Canterbury Dictionary of Hymnology* and the *Cambridge Companion to Stravinsky*. His book, *Modernism and Orthodox Spirituality in Contemporary Music*, was published in 2014, and he is currently engaged on a number of research projects dealing with music in the Mediterranean and the Balkans. He is a research fellow at Centre for the Study of the Sociology and Musical Aesthetics at Nova University, Lisbon, and a priest of the Orthodox Church.

**Karina Șabac** is a Romanian-born concert pianist, cultural projects curator and educator. Her experience from solo and chamber recitals to concerts with orchestra, artistic direction and organisation of music festivals, vocal coaching, opera productions and opera festivals makes her a versatile musician and project partner. As a soloist Karina has performed at Walt Disney Concert Hall Los Angeles, the Concertgebouw Amsterdam, at the Berlin Philharmonie and Konzerthaus, at Munich Gasteig. She has been assistant professor at USC California and has taught and given masterclasses in US, Europe and China. Throughout her career she initiated different projects and festivals where she explored interdisciplinary connections between music and other domains such as history (*Royal*, 2018), art (*Zarva*, 2010) or the evolution of instruments from historic pianos to the most prestigious contemporary pianos. She recently rediscovered long lost Romanian scores from the 19th century and has dedicated her research and performance in bringing them again to light through projects, conferences, radio and recital appearances.