

## About the authors

**Philip Ross Bullock** is Professor of Russian Literature and Music at the University of Oxford, and Fellow and Tutor in Russian at Wadham College, Oxford. His research has been supported by the British Academy and the Leverhulme Trust and he has held visiting fellowships at the Institute for Advanced Study in Princeton (where he was Edward T. Cone Member in Music Studies) and Institute for Advanced Study in Paris. In 2009, he received the Philip Brett Award of the American Musicological Society. His most recent books include *Pyotr Tchaikovsky* (London, 2016) and – as editor – *Rachmaninoff and His World* (Chicago, 2022).

**Pauline Fairclough** is Professor of Music at the University of Bristol, UK and a well-known authority on Shostakovich and Soviet music. Her study of Soviet concert repertoire (*Classics for the Masses: Shaping Soviet Musical Identity Under Lenin and Stalin*) was published by Yale University Press in 2016 and was co-winner of the Women's Forum of the British Association of Slavonic and East European Studies in 2017. Her biography of Shostakovich appeared in 2019 (Reaktion Books) and her study of Shostakovich *Lady Macbeth* will come out in 2024 with Oxford University Press.

**Nicolae Gheorghită** is Professor of Byzantine Musical Palaeography, Musical Stylistics and Theories of Byzantine Chant Performance at the National University of Music Bucharest (UNMB), as well as a conductor and performer with the Psalmodia Choir of Byzantine music. He is a graduate of the same institution, and has taken higher studies in Greece (Athens and Thessaloniki), and he has been the recipient of research grants from the universities of Cambridge, Saint 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. His writings include over fifty articles and 12 books, and edited volumes. He has been a member of the Union of Romanian Composers and Musicologists since 2001, and has twice won the prestigious institution's prize, in 2010 (*Byzantine Music between Constantinople and the Danubian Principalities. Studies in Byzantine Musicology*) and 2015 (*Musical Crossroads. Church Chants and Brass Bands at the Gates of the Orient*), and the Music Prize of the Romanian Academy of Sciences in the same year 2015, for the same book, *Musical Crossroads*. Nicolae Gheorghită is also the editor of the *Musica Sacra* section within the *Musicology Today* international periodical of the UNMB.

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**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*.

**Rūta Stanevičiūtė** is full professor of musicology at the Lithuanian Academy of Music and Theatre. Her current fields of interest are philosophical and cultural issues in the analysis of contemporary music, music and politics, studies of music reception, and the theory and history of music historiography. She is the author of the monograph on ISCM and Lithuanian music modernization (2015), co-author of the books on Cold War and international exchange of Lithuanian Music (2018), and on (trans)avant-garde movement in Lithuanian music (2021). She has also edited and co-edited several collections of articles, including the recent collections *Of Essence and Context* (Springer, 2019), *Microtonal Music in Central and Eastern Europe: Historical Outlines and Current Practices* (Ljubljana University Press, 2020), and *Music and Change in the Eastern Baltics before and after 1989* (Academic Studies Press, 2022). In 2005-10, she was chair of the musicological section at the Lithuanian Composers' Union. Rūta Stanevičiūtė is a member of the IMS Music and Cultural Studies study group, and of the Association for Advancement of Baltic Studies. Since 2020, she serves as an editor in chief of the journal *Lithuanian Musicology*. She is the recipient of several (inter)national awards, including the National Prize of Lithuania (2020) and "Gloria Artis" (Poland, 2010).