

## About the authors

**Kevin Bartig** is Professor of Musicology at Michigan State University (USA). His research focuses on music in Eastern Europe during the 19th and early 20th centuries, and his published work has contributed to music, film, Slavic, and theater studies. His first book, *Composing for the Red Screen: Prokofiev and Soviet Film* (Oxford University Press, 2013), draws on research in Russian archives to examine Sergei Prokofiev's collaborations with leading figures in the early history of cinema. He further explores these creative figures' encounters with Soviet censorship and the reception of their work during the Cold War and beyond in his second book, *Sergei Prokofiev's Alexander Nevsky* (Oxford University Press, 2017). Bartig's most recent book is the edited volume *Three Loves for Three Oranges: Gozzi, Meyerhold, Prokofiev* (Indiana University Press, 2021), which examines key modernist developments in 20th-century Russian theatre and opera. The volume received the 2022 American Society for Theatre Research Translation Prize.

**Nicolae Gheorghîță** 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. Gheorghîță 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. Gheorghîță 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 Gheorghîță is also the editor of the *Musica Sacra* section within the *Musicology Today* international periodical of the UNMB.

**Florinela Popa** is Professor at the National University of Music in Bucharest, where she previously studied music education and musicology. She is also director of the Department of Musicology and Music Education Sciences of

## About the authors

the same institution and executive editor of the academic journal *Musicology Today* of UNMB. She was postdoctoral research fellow at New Europe College, Bucharest (2008; 2011-2012; 2020-2021) and Musical Institute for Doctoral Advanced Studies, UNMB (2012-2013). Her publications include the books *Mihail Jora. A European Modern* (2009), *Sergei Prokofiev* (2012), *Music and Ideologies in the 20th Century* (2022), as well as numerous articles in musicological journals and collective volumes. She is also co-editor of the ten volumes in the series *Documents in the Archive of the National Museum "George Enescu": Articles on George Enescu in Periodicals* (2009-2017). In 2012 and 2022, she was awarded the Union of the Romanian Composers and Musicology Prize for historiography, and in 2024 the Romanian Academy Prize.

After graduating in piano and musicology from the National Music University of Bucharest in 1990, Professor **Valentina Sandu-Dediu** turned to two main areas of research in the following decades: one interdisciplinary, in which she studied aspects of musical stylistics and rhetoric and proposed a definition of mannerism in musical culture (*Stylistic and Symbolic Hypostases of Mannerism in Music*, Bucharest, 1997), and another in which she studied the history of post-war music in communist Romania and the ideologies that determined it. The other direction in which Sandu-Dediu is active involves reassessing and reformulating the history of post-war Romanian music: *Romanian Music between 1944-2000*, printed in Bucharest in 2002, with a German version in 2006 (Pfau, Saarbrücken); *New Histories of Romanian Music* (Bucharest, 2020), edited by Sandu-Dediu and Nicolae Gheorghită, and *Histories and Ideologies: the Bucharest Philharmonic (1868-2018)*, edited by Sandu-Dediu (Bucharest, 2023). Since 2014 she is rector of New Europe College Bucharest, Institute of Advanced Study.

**Harry White** is Professor and Chair of Music at University College Dublin. He is a Fellow of the Royal Irish Academy of Music and of the Royal Irish Academy, and a corresponding Fellow of the Croatian Academy of Sciences and Arts. His many publications include *The Keeper's Recital: Music and Cultural History in Ireland, 1770-1970* (1998), *Music and the Irish Literary Imagination* (2008) and *The Musical Discourse of Servitude: Authority, Autonomy, and the Work-Concept in Fux, Bach and Handel* (2020). He was general editor (with Barra Boydell) of *The Encyclopaedia of Music in Ireland* (2013) and has served as series editor of *Irish Musical Studies* since 1990. His most recent monograph, *Fieldwork: Essays on Music and Cultural History in Ireland* will be published by The Boydell Press in 2025.