

---

## AUTHORS

**Romana Agnel** is a dancer, choreographer, dance teacher, art historian, and founder and director of Cracovia Danza, the only professional Court Ballet in Poland. She choreographed numerous operas and ballets staged in Poland and abroad. She was granted many prizes including the Legion of Honour – the highest decoration awarded by the French Government.

**Mátyás Bolya** is a researcher and ethnomusicologist at the Institute for Musicology of the Hungarian Academy of Science, Research Centre for the Humanities (from 2001).

**Miklós Both** is a Hungarian composer, performer, folklorist, guitarist, vitar violin player, and singer for the band Napra. He won the Fonogram and Budai awards, and he was honoured with the Hungarian Gold Cross of Merit. His folklore film database has recordings from Ukraine, China, Transylvania, Iran, India, and others. In 2015, he was chosen by *Öröm a Zene!* as musician of the year.

**Montserrat Cadevall** was born in Catalonia. She started singing in a children's choir and was later responsible for and collaborated in its direction. Since 2003, she has been president of the Catalan Choir Federation (Federació Catalana d'Entitats Corals – FCEC), and since 2017, she has been a member of the board of the International Federation for Choral Music (IFCM).

**Marjan Dewulf** is trained as an art historian. She stumbled accidentally into the current music industry in 2003. A useful economics degree, a strong DIY philosophy, and a heart for culture turned out to be the perfect match to linger there. Currently, she is the business manager and head of European projects at Muziekclub 4AD, one of CON-FRONT's partners.

**Olena Dyachkova** is musicologist and art critic. She is an assistant professor at Tchaikovsky National Music Academy of Ukraine, a member of the National Composers' Union of Ukraine and International Musicological Society (IMS). The study of the musical heritage of the Kultur-Lige was completed as part of a joint project with *Hochschule für Musik Franz Liszt*, Weimar and with the support of the Ministry of Foreign Affairs of Germany.

**Silja Fischer** studied at the Humboldt University in Berlin and at the Foreign Languages Institute in Moscow. She joined the General Secretariat of the International Music Council (IMC) in 1993 and served until 2002 as

---

Executive Assistant to the Secretary General. She has since worked as Executive Director a.i., Operations Manager, and Executive Officer before she was appointed Secretary General of the IMC in April 2009. In this capacity, she is in charge of the day-to-day business, official representation, and programme implementation.

**Sonja Greiner** is the Secretary General of the European Choral Association – Europa Cantat and an honorary member of the International Music Council. She is trained as a language teacher and then became manager of the International Chamber Choir Competition and Musica Sacra International in Markt-oberdorf (Germany) before starting work for the choral association in 1995.

**Angéla Hont** is the head of programming and communication of the Hungarian Heritage House. Besides her studies of diplomacy and ethnography, she danced for more than 25 years in one of the highest-ranking folk-dance groups of Hungary.

**Liv Kreken** is a research librarian at the National Library of Norway. Kreken coordinated the different parts of the Norwegian Medieval Ballad Project. Her interests include the prevalence and use of songs in general, and she has researched and given lectures on the lyrics of Norwegian songs. At the National Library, she also curates arrangements on the Norwegian song tradition in general.

**Gaianè Kevorkian** is an ethnomusicologist, event organiser, and video-maker. She is attending the master's course in musicology in the University of Pavia, focusing on music and migration processes. She is the co-founder of Mosaico Festival and of La Città Della Canzone. She collaborates with other festivals and musicians as the organiser, graphic designer, and video-maker.

**Iro Menegou** is a Greek musician and a founder member of *Methexis Ensemble* and *Bouche Fermée*. She has studied piano, advanced theory, and economics. In the field of cultural management, she has already collaborated with various music festivals and is the artistic director of *Women Composing in the Balkans*.

**Danka Lajić Mihajlović**, ethnomusicologist, is a Senior Research Fellow at the Institute of Musicology of SASA in Belgrade. In addition to her interest in the research of traditional music, she is active in the field of applied ethnomusicology and the safeguarding of Intangible Cultural Heritage (ICH). She is

---

the chair of the International Council for Traditional Music (ICTM) National Committee of Serbia.

**Francesco Martinelli** has worked as populariser of jazz culture in Italy since the seventies as a concert promoter, journalist, author, speaker, and teacher. He is a lecturer at Siena Jazz University, Leighorn and Trento Conservatories in Italy and has lectured at international institutions including NYU in New York and Bilgi in Istanbul. In September 2018, after 6 years in the making, the book *History of European Jazz*, of which Martinelli is the editor, was published by Equinox under the sponsorship of the European Jazz Network (EJN) and the EU.

**Simon Mundy** is an Adviser to the European Festival Association (EFA) and a writer. He is also the Europe Correspondent for several music magazines: Opera Now, Classical Music, and International Piano.

**Brian Ó hEadhra** is the Gaelic Arts and Culture Adviser at *Bòrd na Gàidhlig* (Gaelic language board). In his own time, he is an acclaimed singer-songwriter/musician with the groups *Cruinn; McKerron Brechin Ó hEadhra* and the duo *Brian Ó hEadhra | Fiona Mackenzie*. [www.brianoheadhra.com](http://www.brianoheadhra.com)

**Madeleine Pillwatsch** is Communications + PR Manager at the International Music + Media Centre (IMZ) and has an academic background in the effect of arts events on local communities as well as practical experience in cultural event management.

**Eckehard Pistrick** is an adjunct professor at the Institute for European Ethnomusicology at the University of Cologne. He is the author of *Performing Nostalgia – Migration Culture and Creativity in South Albania* (2015, Ashgate) and co-editor of *Audiovisual Media and Identity Issues in Southeastern Europe* (2011, Cambridge Scholars).

**Markus J. Prutsch** is Senior Researcher and Administrator at the European Parliament, Associate Professor of Modern and Contemporary History at Heidelberg University, and Fellow of the Heidelberg Academy of Sciences and Humanities.

**Astrid Nora Ressem** is a research librarian at the National Library of Norway. Her main work the last years has been connected to the melodies of the Norwegian Medieval Ballads. She has recently finished editing 4 volumes of

---

*Norske middelalderballader – Melodier* (Norwegian Medieval Ballads – Tunes). Ressem's interests include traditional and popular songs in general. She has written articles about subjects from ballad tunes from the 19<sup>th</sup> century to popular Norwegian-Hawaiian songs in the 20<sup>th</sup> century, and she has edited several books. Currently, she supervises a project in the National Library on skillingstrykk (the Norwegian equivalent to German Flugblätter and English Broadsides).

**Etienne Rougier** works as a research and teaching assistant in linguistic anthropology at the University of Montreal. His focus lies on the endangered languages and their ethno poetic performativity. He has prepared several fieldworks on indigenous languages in Mexico (Tarahumaras, Chihuahua) and occitan dialects of France and Italy as a comparative analysis. He is a member-organiser of the Gannat Festival (Auvergne, France), funded by UNESCO, which highlights the musical and linguistic traditions of Central France, promoting intercultural exchange.

**Fanny Roustan** has been involved in the development of international collaborations between the Académie du Festival d'Aix-en-Provence and neighbouring countries' music institutions for the last nine years. The first in charge of the European Network for Opera Academies (ENOA) she is now coordinating Medinea, benefiting from the Creative Europe and Erasmus+ programmes.

**Claire Sawers** is press officer for Live Music Now Scotland and has been involved with the charity for five years now. She helps to raise awareness of the organisation's various community outreach projects, which take live music into schools, hospitals, care homes, and arts venues across Scotland.

**Kaie Tanner** is the Secretary General of the Estonian Choral Association and President of the Choral Festival Network. She is trained as a choral conductor and currently conducts the Estonian Radio Girls' Choir and Children's Choir in addition to her work as a manager for the Estonian Choral Association.

**Katharina Weinert** is the policy advisor at the European Music Council. Her previous experiences include positions with the Creative Europe Desk, the Cultural Policy Association and the Europe for Citizens Point in Germany. She holds a master's degree in political science.

**Sanda Vojković** is an art historian and musicologist working as a Music Executive and Independent Consultant. She was the Head of Music Production

---

of HRT, the GM and A&R at the publishing and discography house Cantus Ltd, and the producing director of Music Biennale Zagreb. She was the editor of a series of recordings, sheet music and book releases and lunches at LAUS Academy Dubrovnik and National Competition Papandopulo.

**Maryla Zając** is a musicologist who graduated from Jagiellonian University and Cardiff University. She specialises in late 20<sup>th</sup> and 21<sup>st</sup> century music. Her main interests focus on opera and musical theatre. Currently working at PWM Edition, she was part of the team that coordinated the project *100 for 100. Musical Decades of Freedom*.

**David Zsoldos** is a journalist and musicologist, board member of the European Music Council and Jeunesses Musicales International, and founder of Papageno Consulting, one of the leading cultural media and event management companies in Hungary.