

Gwyneth Bravo is an Assistant Professor of Music at NYU Abu Dhabi and a Global Network Assistant faculty member at NYU New York. She holds a Ph.D. in Historical Musicology from the University of California, Los Angeles, and her research examines the relationship between music, politics, and philosophy in 20th and 21st-century European and global contexts, with a focus on nationalism, migration, and conflict. As a Fulbright scholar to Germany, Bravo worked with the Exilmusik at the Musicological Institute of the University of Hamburg, publishing in *Lebenswege von Musikerinnen im Dritten Reich und im Exil* (von Bockel Verlag). Recent publications include her co-authored chapter *Mortal Encounters, Immortal Rendezvous: Literary-Musical Counterpoints between Erwin Schulhoff's Flammen and Karel Josef Beneš's Don Juan* (with Brian S. Locke) in *New Paths in Opera: Martinů, Burian, Hába, Schulhoff, Ullmann* (Vienna: Hollitzer, 2021) and an interview with composer Him Sophy (*Re)orchestrating Histories: An Interview with Cambodian Composer Him Sophy*, which appeared in the *Swiss Journal of Musicology (Times of Crisis: Conflicts and Wars, New Series 39, 2022)*. Bravo's forthcoming publications include a biography of Him Sophy for Oxford's Grove Music Online and her monograph *Staging Death: Opera's Mortal Imagination in Works from Prague to Theresienstadt* (2024). Bravo worked with Los Angeles Opera's Music Director James Conlon as his Research Assistant in the development of the 2007 *Recovered Voices* production and later, with the support of the Orel Foundation, developed, produced, and directed her own multidisciplinary stage production of composer Viktor Ullmann's 1944 melodrama *Die Weise von Liebe und Tod des Cornets Christoph Rilke. Music Memory Metamorphoses* was premiered at the 2012 international conference "Reimagining Erwin Schulhoff and Viktor Ullmann and the German-Jewish-Czech World", and later received its Prague premiere at the Archa Theater in 2018.