

About the authors

Irina Boga is a Lecturer at the National University of Music Bucharest, where she also graduated in musicology and harpsichord, and was awarded a PhD for her thesis *Aesthetic Principles of the English Baroque as Reflected in Musical Performance*. She received an Erasmus Mobility Grant (Hogeschool Antwerpen, Departement Dramatische Kunst, Muziek en Dans, 2002-2003). She was a researcher within the program initiated by the Music Institute for Doctoral Advanced Studies, NUMB, and holder of the George Enescu Grant offered by the Romanian Cultural Institute (2013, Paris).

In addition to teaching musicology, the history of music, aesthetics, and harpsichord, she also writes for various Romanian cultural magazines. She regularly participates in academic sessions and international workshops, and is also the organiser of the Musicology and Music Education Sciences Symposium of the National Music University of Bucharest. As a performer, she plays as a soloist or in chamber music ensembles, proposing both early music and contemporary works.

Maria Grăjdian (born in Bucharest) is Associate Professor of media studies, aesthetics of popular culture(s)/subculture(s) and cultural anthropology at Hiroshima University, Graduate School of Arts and Sciences. She holds a PhD in Musicology from Hannover University of Music, Drama and Media. She teaches and researches on Japanese media (Takarazuka Revue, Ghibli Studio, Haruki Murakami), the history of knowledge (Japanese encyclopedias) and the dynamics of identity in late modernity. Her most recent publications include a number of research articles in academic journals as well as books on contemporary Japanese culture. Currently, within the research project *Takarazuka Revue's Metamorphosis from a Local Stage Art towards a Global Medium* funded by the Japanese Ministry of Education, Culture, Sports, Science and Technology – in which she acts as principal investigator –, she is preparing two books: *The Archaeology of Desire: How Takarazuka Revue Has Impacted the World*, and *Beautiful New World: The Poetics and Pragmatics of the Japanese Cultural Imperialism*.

Olguța Lupu studied piano, then graduated in composition with Tiberiu Olah. She is a member of the Union of Romanian Composers and Musicologists, and Doctor in Musicology. Her favorite topic is the music of the 20th century, with a focus on Romanian composers. Author, co-author and editor of several books in the field of musicology and music theory. Her papers were included in different national and international symposia; she participated in radio broadcasts and published over 35 studies. Presently, she teaches music theory,

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score reading, and is the Dean of the Faculty for Composition, Musicology and Music Education, National University of Music Bucharest.

Speranța Rădulescu is a graduate of musical composition with a Doctor's degree in Musicology (1983). Ethnomusicological activity with the Ethnography and Folklore Institute and later with Peasant Museum and with the National University of Music in Bucharest. Research in the classification of Romanian music, folk harmonization, new pan-Balkan musics, the musical reflection of the Romanian social-political structure and ideology, minorities' music (Hungarian, Ukrainian, Roma, Jewish, Aromanian). She edited 50 traditional music records, published six books (one of which, *À tue tête. Chant et violon dans le pays de l'Oach*, with French researchers Bernard Lortat-Jacob and Jacques Bouët (France, Société d'ethnologie, 2002.) She was also the co-author and co-editor for the book *Manele in Romania: Cultural Expression and Social Meaning in Balkan Popular Music* (published in USA, Rowman & Littlefield, 2016).

Răzvan Suma is the Cello Soloist in Residence of the Romanian Radio Orchestras (since 2010) and Associated Professor of the National University of Music Bucharest. He performed concerts and recitals all over the world (from European countries to Vietnam, from China to Argentina and Maroc). He is touring every year in Romania, since 2011, with a project called *Do You Like . . . ?* The first edition of this tour was conceived around Bach, the six Suites for Unaccompanied Cello (19 concerts with all suites per concert). It was followed by a Brahms tribute, then *Do You Like Tango?* (with the Argentinian singer Analia Selis and guitar player Julio Santillan), *Do You Like Schubert/mann?* with pianist Horia Mihail, and *Do You Like Beethoven?* with pianist Daniel Goți.