

## About the authors

**Oxana Corjos** studied Piano at the National University of Music Bucharest with Dan Grigore. Awarded prizes in Barcelona (1986) and Rome (1991), she is one of the most important pianists of her generation and one of the few Romanian musicians to have made a career after 1990. An extremely active performer with a large repertoire, especially acclaimed for her rendition of the two Brahms piano concertos, she made numerous Radio and TV appearances and some of her Romanian Radio recordings were broadcast by the RTBF.

In Romania, Oxana Corjos played with the George Enescu Philharmonic, the National and Chamber Radio Orchestras, the Romanian Youth Orchestra, and she toured Switzerland, Spain, Italy, Macedonia, Moldova performing in such venues as Tonhalle Zurich, Auditorium Parco della Musica Roma, Palau de la Música Barcelona. Invited in the festivals Cluj Autumn (Cluj-Napoca) or Gustav Mahler and Alto Adige (Toblach), she was also a guest of the Romanian Cultural Institutes in London, Berlin, Chişinău. Oxana Corjos teaches piano at the National University of Music Bucharest.

**John Plemmenos** holds a PhD in Ethnomusicology from the University of Cambridge, with a scholarship from the British Academy. He has taught in several Greek universities, and in 2008 he was elected research fellow at the Hellenic Folklore Research Centre of the Academy of Athens, while he still lectures at the Hellenic Open University. In 2017, he was invited on a sabbatical leave at the Institute of Orthodox Theology, Université Laval (Montreal, Canada). He has published extensively in various academic journals. He has edited three volumes for the Academy of Athens and has his PhD thesis published in Germany (2010). He has broadcasted for the BBC Radio 3, Radio Romania, and Greek stations. He has contributed to *Grove Music Online* (2017), and the *Oxford Handbook of Orthodox Theology* (forthcoming). He is chairman of ICTM-Greece, member of the Hellenic Folklore Society, and the advisory board of the *Journal of Interdisciplinary Music*.

**Valentina Sandu-Dediu** studied Musicology at the National University of Music Bucharest, graduating in 1990. She has taught Musicology and Stylistics at the same institution since 1993. She has written and edited 12 books, over 40 studies and 300 articles; see *Ipostaze stilistice și simbolice ale manierismului în muzică* [Stylistic and Symbolic Hypostases of Mannerism in Music] (1995), *Rumänische Musik nach 1944* (2006), *Alegeri, atitudini, afecte: Despre stil și retorică în muzică* [Choices, Attitudes, Affects: Style and Rhetoric in Music] (2010), *În căutarea consonanțelor* [Searching for

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Consonances] (2017), *Noi istorii ale muzicilor românești* [New Histories of Romanian Musics] (2020) – co-editor and co-author.

Valentina Sandu-Dediu has been a fellow of the Wissenschaftskolleg zu Berlin and has been rector of New Europe College, Bucharest, since 2014. She is the recipient of the Peregrinus-Stiftung Prize of the Berlin-Brandenburg Akademie der Wissenschaften (2008). In 2010, she founded *Musicology Today: Journal of the National University of Music Bucharest*.

**Andreea Stoicescu** is, at present, a PhD Candidate at the Faculty of Philosophy from the University of Bucharest with a thesis in joint supervision (co-tutelle) with the National University of Music Bucharest. Her research is about emotion and aesthetic judgment in musical experience. She is part of the CIVIS project *Modernisms in Transit: Dialogues and Crossings* (the CIVIS Short Term Mobility Student Week, august 2021, France, Aix-en-Provence) with a presentation entitled *Romanian Composition and Choreography at the Beginning of the 20th Century: Between National and European Expressions*. Last conference attended: *Posthuman Mimesis: Embodiment, Affect, Contagion*, hosted by KU Leuven, Husserl Archives Leuven, Belgium, May 20-22, 2021. Last articles published: “Sacred Art Between Tradition and Personal Expression: The Orthodox Icon and Artistical Transgressions of the Canon”, in *Diakrisis: Yearbook of Theology and Philosophy* (4/2021), “The Concept of ‘Authenticity’ in Musical Interpretation: An Ontological Perspective”, in *Artes. Journal of Musicology* (22/1, 2020).

**Andrei Tudor**, born on December 2, 1983, is a member of the Council for the Pop and Jazz Section of the Union of Romanian Composers and Musicologists (UCMR). He is also a member of the Artistic Council of CREDIDAM, and a member of UCMR-ADA.

Tudor is an accomplished composer, arranger, pianist and orchestra conductor. He has worked with Andrea Bocelli, Angela Gheorghiu, Aura Urziceanu, CeCe Winans, Paula Seling, and many other artists from Romania and internationally. Tudor has worked and created in jazz, pop, rock, classical crossover, and opera. He is a university lecturer at the National University of Music in Bucharest and teaches there since 2009. Distinguished with over 30 awards for creation and interpretation, his musical works appear in over 40 recording and publication releases in Romania and internationally.