

## About the authors

**Filippo Bonini Baraldi** is principal researcher at the Instituto de Etnomusicologia (INET-md) of NOVA University, Lisbon, where he leads the research group *Ethnomusicology and Popular Music Studies*. He is also an associate member of the Centre de Recherche en Ethnomusicologie (CREM-LESC, Paris Nanterre University). His researches on music, emotion, and health, based on long-term fieldwork in Romania, Italy, and Brazil, are strongly interdisciplinary and combine methods of ethnomusicology, music computing, and cognitive sciences.

He was awarded the thesis prize by the Quai Branly Museum (2011), the Bartók prize for his film *Plan-séquence d'une mort créée* (2005), and a prize by the Charles Cros Academy for his book *Tsiganes, musique et empathie* (Éditions de la Maison des sciences de l'homme, 2014). The English version of the latter, *Roma Music and Emotion* (Oxford University Press, 2021), has been awarded the ICTM book prize (honourable mention) and the William A. Douglas Prize in Europeanist Anthropology.

**Ana Diaconu** has graduated in both law and musicology, the latter under Professor Valentina Sandu-Dediu's tutelage at the National University of Music in Bucharest. She is currently pursuing a PhD at the same university with a research focusing on the Romanian diaspora composers in France in the second half of the twentieth century. During the academic year of 2016-2017 she has studied at the Paris Conservatory, through an Erasmus scholarship. Throughout her graduate and postgraduate studies Ana Diaconu collaborated with Radio România Muzical, where she produced, among other things, the first cycle of broadcasts dedicated to video game music in Romania. Starting with the 2017 edition, she is the program editor of the George Enescu International Festival and Competition, and she currently works at the Research, Innovation and Information Unit of the National University of Music in Bucharest.

**Cécile Folschweiller** is a *maître de conférences* in Romanian language, literature and civilization at INALCO (Institut national des langues et civilisations orientales, Paris), focusing her research on intellectual history. She has published, among others, *Philosophie et nation: Les Roumains entre question nationale et pensée occidentale au XIX<sup>e</sup> siècle* (Champion, 2017); *Émile Picot, secrétaire du prince de Roumanie: Correspondance de Bucarest, 1866-1867* (critical edition, Presses de l'Inalco, 2020); with Catherine Durandin, *Enfances communistes: Mémoires de Roumanie et de République de Moldavie* (Editions Petra, 2022). In parallel to her academic activities, she is an amateur musician

## About the authors

and has long been passionate about the music of Romania and the Balkans, where she has had the opportunity to participate in various music and dance workshops and meetings. She recently translated Speranța Rădulescu's *Regards sur la musique en Roumanie au XX<sup>e</sup> siècle: Musiciens, musiques, institutions* (L'Harmattan, Paris, 2021).

**Carmen A. Mateiescu** is a Romanian-American composer, theorist, ethnomusicologist, and educator. As an ethnomusicologist in Romania, she carried out numerous field recordings, studied the variation field of the lyric song, co-authored the inaugural LP series *The Traditional Folk Music Band* of the *Romanian National Collection of Folklore* (with Speranța Rădulescu), and contributed to the first Romanian *Dicționar de termeni muzicali* [Dictionary of Musical Terms]. Since 1986, in the United States, Dr. Mateiescu taught composition, theory, ethnomusicology, and piano at Rutgers University and Westminster Choir College of Rider University, and organized and presented concerts of early music and Romanian traditional music. Mateiescu's compositions – for piano, voice and piano, chamber ensembles, orchestra, as well as the fairy tale-opera *Youth without Age and Life without Death*, based on a Romanian traditional tale, are being performed regularly in New Jersey.

**Victor A. Stoichiță** is an anthropologist at the French National Center for Scientific Research (CNRS). In *Fabricants d'émotion* (2008) he investigated notions of “tricks”, “cunning”, and “slyness” used by Romanian Roma musicians in relation to musical structures. He later worked on virtuosity, intellectual property, irony in live musical settings. He published a Romani songbook for pedagogical use (*Chants tsiganes de Roumanie*, 2010). His current research deals with the ontology of musical experience and the distributions of agency between humans and sound structures.