

Contributors

Daniel de Andrade Lima (danmalima@gmail.com) is currently serving as a lecturer at the Federal University of Pernambuco in Brazil, where he studied for his PhD; he completed postgraduate studies in the Laban/Bartenieff System of Movement Analysis at Faculdade Angel Vianna in Rio de Janeiro. His academic work focuses on theories of body and media, particularly exploring the roles of voices and gestures in media culture. He has directed music videos and plays, and has contributed to art exhibitions, performance art events, and various cultural projects.

Peter Asimov (pa403@cam.ac.uk) is Assistant Professor of Music at the University of Cambridge, and a Fellow of Magdalene College. He is also *chercheur associé* at the Bibliothèque nationale de France, and was previously a Fondation Wiener-Anspach postdoctoral fellow at the Université libre de Bruxelles. His research is published or forthcoming in journals including *19th-Century Music*, *The Journal of Musicology*, *Music Analysis*, as well as in several edited volumes. His doctoral thesis, completed in 2020, was awarded the International Musicological Society's Outstanding Dissertation Award in 2023.

Dorian Bandy (dorian.bandy@mcgill.ca) is Associate Professor of Musicology and Historical Performance at McGill University's Schulich School of Music. He is the author of *Mozart the Performer: Variations on the Showman's Art* (University of Chicago Press, 2023). Other publications include recent or forthcoming articles in *The Journal of Musicology* and *19th-Century Music*, as well as a new period-instrument recording, with the violinist Catherine Cosbey, of Mozart's string duos.

Michael Boyle (michael.e.boyle@cantab.net) is a composer, educator, and researcher, having recently completed his doctorate at the Royal Birmingham Conservatoire. He is a founding committee member of the RMA Composer–Performer Collaboration Study Group, and a Director of the Ina Boyle Society, focused on the work of Boyle and other Irish women composers in the late nineteenth and early twentieth centuries. As well as ongoing compositional projects and HE teaching roles, he is undertaking research into musical creativity, the musical imagination, and the relationship between composer, technology, and performer.

Marc Brooks (marc.brooks@univie.ac.at) is Assistant Professor of 20th- and 21st-Century Music Cultures at the University of Vienna. He is currently researching two ecomusicological projects: one on sound and music in contemporary US TV; the other on human–animal relations in British progressive rock. He has published articles on opera in *The Opera Quarterly*, *Cambridge Opera Journal*, and *19th-Century Music*; on television music in *Music & Letters*; and is writing a chapter on animal studies for *The Intellect Handbook of Popular Music Methodologies* (forthcoming 2025).

James Burke (jrab4@cam.ac.uk) is an Affiliated Lecturer in the Faculty of Music, University of Cambridge, where he teaches courses involving mensural notation and its sources, as well as other historical topics.

Esther Cavett (esther.cavett@kcl.ac.uk; esther.cavett@some.ox.ac.uk) is a Senior Research Fellow in Music at King's College London and College Lecturer in Music at Somerville, Jesus, and Lincoln Colleges, University of Oxford, where she specializes in teaching analysis of Western classical music from the eighteenth to twentieth centuries. Her research interests are music theory and analysis, widening access to music education, music pedagogy, and music psychology (especially qualitative interviewing). As a pianist, she performs and works with musical charities dedicated to improving access to and broadening appreciation of music.

Jane Isabelle Forner (jane.forner@utoronto.ca) is a musicologist and currently a sessional lecturer at the University of Toronto. Her research focuses on contemporary opera, intersections of race and gender, cross-cultural operatic composition, and reinterpretations of myths in contemporary classical and popular musics, and media. Recent publications include chapters on Anthony Davis's opera *Lilith* in *Contemporary Opera in Flux* (University of Michigan Press, 2024); on digital opera by Black composers in *Composing While Black* (Wolke-Verlag, 2023); and the article 'Svadba on the Beach: Opera for the Streaming Age', *The Opera Quarterly*, 37 (2021).

Jack Harrison (j.harrison@uw.edu.pl) is Assistant Professor in the Department of North American Cultures and Literatures at the University of Warsaw. His research interests include multispecies ethnomusicology, human–animal studies, zoomusicology, environmental humanities, music in sport, choreomusicology, and film music. His key publications include the chapter 'Musicking with the Enemy: Mosquito Agency, Control, and Buzzing on Film', in *Re-Thinking Agency: Non-Anthropocentric Approaches* (Vandenhoeck & Ruprecht, 2024) and, as co-editor, the special issue 'Figurations of Interspecies Harmony in North American Literature and Culture', *European Journal of American Studies*, 19.1 (2024).

Miguel Mera (m.mera@soton.ac.uk) is Dean of the Faculty of Arts and Humanities at the University of Southampton. A Professor of Music, Sound, and the Moving Image, he is both a composer of screen music and a musicologist. His film and television music has been widely screened around the world. He is the author of *Mychael Danna's 'The Ice Storm': A Film Score Guide* (Scarecrow Press, 2007); joint editor of *European Film Music* (Routledge, 2006); and co-editor of *The Routledge Companion to Screen Music and Sound* (2017).

Jacob Olley (jo448@cam.ac.uk) is Research Associate at the Faculty of Music, University of Cambridge. He is currently employed on the ERC/UKRI project 'Ottoman Auralities and the Eastern Mediterranean: Sound, Media and Power, 1789–1922', and was previously a Leverhulme Trust Early Career Research Fellow. His research has been published in *Memory Studies*, *Oriens*, and the *Journal of the American Musicological Society*. He is writing a monograph on the cultural history of notation in the Ottoman Empire, with particular reference to Armenian notational reform of the early nineteenth century.

Jessica Gabriel Peritz (jessica.peritz@yale.edu) is Assistant Professor of Music and Affiliated Faculty in Italian Studies and Early Modern Studies at Yale University. A cultural historian of the eighteenth century, she studies representations of bodies and politics in Italian opera. Her first book, *The Lyric Myth of Voice: Civilizing Song in Enlightenment Italy* (University of California Press, 2022), received the Scaglione Award from the Modern Language Association. Her new book project takes *opera seria* as a guide to the many notions of history that preceded the emergence of 'modern' historicism.