

Contributors

Anton Blackburn (anton.blackburn@duke.edu) is a PhD candidate in Ethnomusicology, with a Certificate in Feminist Studies, at Duke University. Their research centres on philosophies of the body, listening, affect, and media in relation to contemporary queer and transgender popular music. Their ethnographic-theoretical thesis will develop out of fieldwork within queer and trans nightlife in London, UK, with interest in the afterlives of the artist Sophie Xeon and the genre ‘hyperpop’.

Kate Bowan (kate.bowan@anu.edu.au) is an Honorary Senior Lecturer in the Humanities Research Centre at the Australian National University. She explores the intersections between musicology and social and political history, with a focus on transnational history and musical internationalism. Publications include a co-authored book with Paul Pickering, *Sounds of Liberty: Music, Radicalism and Reform in the Anglophone World, 1790–1914* (Manchester University Press, 2017) and articles in the *Journal of the Royal Musical Association*, *Journal of War and Culture Studies*, and *The Cambridge Companion to Australian Music* (2024).

Anna Bull (anna.bull@york.ac.uk) is a Senior Lecturer in Education and Social Justice at the University of York. Her research interests include inequalities in classical music education and the profession, and sexual misconduct in higher education and the creative industries. Her monograph *Class, Control, and Classical Music*, published by Oxford University Press in 2019, won the British Sociological Association Philip Abrams Memorial Prize in 2020.

Caryl Clark (c.clark@utoronto.ca), Professor Emerita in Music at the University of Toronto, explores interdisciplinary opera studies, and gender, race, and politics in eighteenth-century music. The author of *Haydn’s Jews: Representation and Reception on the Operatic Stage* (Cambridge University Press, 2009), and editor of *The Cambridge Companion to Haydn* (2005) and *The Cambridge Haydn Encyclopedia* (2019), she produced the North American stage premiere of Haydn’s *Orfeo* in Toronto in spring 2023 and has a forthcoming chapter on the opera’s Florence premiere in *Haydn Studies 2* (Cambridge University Press).

Alfredo Colman (alfredo_colman@baylor.edu) is Associate Professor of Musicology and Ethnomusicology at Baylor University. His areas of research include the history and cultural relevance of the Paraguayan harp, music and cultural identity in Texas, and the musical nationalism of Paraguayan composer Florentín Giménez. He has published *The Paraguayan Harp: From Colonial Transplant to National Emblem* (Lexington Books, 2015), as well articles focusing on Paraguayan music topics in the *College Music Symposium*, *The Folk Harp Journal*, and the *Latin American Music Review*.

James Davis (stOrange@hotmail.co.uk) is an independent scholar who received their doctorate on ‘Berio in History’ from the University of Birmingham in 2020. Their research often scrutinizes the aesthetics and politics of twentieth and twenty-first century music from a critical theoretical perspective. They have been published in various journals, and have forthcoming publications in *Music & Politics*, *Music & Letters*, and *Notes*.

Michal Grover-Friedlander (groverm@tauex.tau.ac.il) is Head of the Musicology Program at Tel Aviv University. Her main research areas are opera and music theatre in the twentieth and twenty-first centuries; voice studies; directing/staging; choreography; aesthetics of death; and opera and other arts. Among her recent publications are 'Whale Wonder', 'Eurydice's Voice in Contemporary Opera', and 'Listening to Choreography'. Her books include *Vocal Apparitions: The Attraction of Cinema to Opera* (Princeton University Press, 2005), *Operatic Afterlives* (Zone Books, 2011), and *Staging Voice* (Routledge, 2021).

Michał Jędrzejski (michal.jedrzejki@kul.pl) is Assistant Professor in the Department of Religious Monody and Polyphony at the John Paul II Catholic University of Lublin, Poland. His research areas concern liturgical monody, Gregorian and post-Gregorian chants (Polish sources), and word-and-music studies. His publications include a critical edition of music by Petrus Pet'ko and Peter Pavol Londiger (Wydawnictwo Muzyczne Polihymnia, 2023), co-edited with Dariusz Smolarek, and an article on the 'Spirituality of Selected Church Cantatas by Johann Sebastian Bach', in *Częstochowskie Studia Teologiczne*, 49 (2022).

Lindsay Johnson (lmjohnson@umbc.edu) is Senior Lecturer in Music at the University of Maryland, Baltimore County. Her primary research focuses on seventeenth-century Italian nuns and their music through lenses of sacred eroticism, queer theory, and performed embodiment. More broadly, her research explores issues of gender and sexuality, the performing voice and body, and the experience of the listener. Publications include articles in *Current Musicology* and *American Music Review*.

Dariusz Smolarek (dsmolar@kul.pl) is Assistant Professor at the John Paul II Catholic University of Lublin, Poland. He researches on Polish sources of polyphonic music from the seventeenth to nineteenth centuries, the influence of Gregorian chant on polyphonic music, artistic patronage, and the functioning and reception of religious and instrumental music. Selected publications include a critical edition of Simon Ferdinand Lechleitner, *Litaniae de Corde Jesu* (Verbum, 2011) and an article on 'Liturgical Texts in Polyphonic Funeral Masses', in *Liturgia Sacra*, 56.2 (2020).