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Notes on Contributors

Eirini (Irene) Diamantouli is a Greek-Australian doctoral candidate in the Faculty of Music at the University of Cambridge, and a graduate of the University of Oxford, and King's College London. Her musicological research reflects her interests in music, politics, and society (particularly Soviet and Greek music), music and revolution, music and cultural transfer, and musical Orientalism. Her doctoral thesis centres on the cultural legacy of the Russian Revolution on Greek wartime, resistance, and post-war music. Her postdoctoral research plans focus on the little-known composer Vasily Kalafati, considering his works in relation to Orientalism and decolonial theory, representations of alterity in musical production and scholarship as seen through the lens of critical race theory, and the concept of 'the archive' and its function in both structuring and shaping musical memory.

Sam Flynn is Lecturer in Analysis and Popular Music at the University of Leeds. He was awarded his PhD by the University of Manchester in 2021. His research interests include rhythm, influence, meaning, and historiography, and he is primarily concerned with Black popular musics of the Americas – specifically, African-American styles from rhythm & blues to funk and disco to hip hop as well as African-Jamaican ska and reggae. His current research project is on the social meanings of rhythmic change in the popular music of the United States and Jamaica from 1950 to 1980.

Julie McQuinn is Associate Professor of Music at Lawrence University in Appleton, WI. She received an AMS 50 Fellowship from the American Musicological Society for her dissertation exploring issues of gender and sexuality in Parisian opera at the turn of the twentieth century. She has published and presented on the music of Debussy, film music, and opera. Her current research and teaching interests include music's interactions with gender, fairy tale, memory, disability, and conceptions of humanness, in multiple mediums. She has also received Lawrence's Young Teacher Award.

Francesca Vella is an opera historian and an Assistant Professor of Music at Northumbria University. Her first monograph, *Networking Operatic Italy* (University of Chicago Press, 2021), was awarded the American Association for Italian Studies 2022 Book Prize for Literary and Cultural Studies. As well as operatic mobilities, she has researched Verdi and Italian nation-building, vocal celebrity cultures, and early radio. Her current research projects include a book on early twentieth-century operatic staging practices, and a critical edition (co-authored with Ian Schofield) of Donizetti's *Otto mesi in due ore* for Ricordi.

Ulrik Volgsten is Professor of Musicology at Örebro University, Sweden. His research is concerned with the conceptual history of music aesthetics (composer, work, listener), and how factors such as copyright law and recording and playback technology has influenced the Western concept of music. He has also published articles on affect attunement and resonance.

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