Journal of the Royal Musical Association, 150.2, 631–632
doi:10.1017/rma.2025.10055

CAMBRIDGE UNIVERSITY PRESS

Contributors

Chloe Alaghband-Zadeh (*chloe.alaghband-zadeh@manchester.ac.uk*) is Lecturer in Ethnomusicology at the University of Manchester. Her research explores music in contemporary South Asia and the South Asian diaspora, and makes use of both ethnographic and music-analytical methods. Through her work, she seeks to understand the intersections between musical sound, ways of listening to music, and structures of power.

Manuella Blackburn (*m.blackburn@keele.ac.uk*) is Reader in Electronic Music and Sound Design at Keele University. She is a practice-researcher who creates electronic music and investigates sound from intercultural perspectives. She has published texts on sound-based compositional methodologies, sampling, musical borrowing, and intercultural creativity.

Núria Bonet (*nuria.bonet@plymouth.ac.uk*) is Lecturer in Music at the University of Plymouth. Her research focuses on the history and construction of Catalan instruments, specifically the *tenora* and the *tible*; she has also published on data sonification, Chinese double-reed instruments, and Chilean music. She has an article on the history of the *tenora* in *The Galpin Society Journal* (2017) and has also published in edited collections and journals, including *Organised Sound* and the *Bulletin of Hispanic Studies.*

Philip Ciantar (*philip.ciantar@um.edu.mt*) is Associate Professor of Music Studies and Director of the School of Performing Arts at the University of Malta, where he lectures in ethnomusicology and related areas. His research focuses on Maltese music, Mediterranean music of the oral tradition, and Andalusian music. He is the author of two monographs: *The Ma'lūf in Contemporary Libya: An Arab Andalusian Musical Tradition* (Ashgate, 2012) and *Studies in Maltese Popular Music* (Routledge, 2021).

David Fallows (*david.fallows@manchester.ac.uk*) taught at the University of Manchester from 1976 until his retirement in 2010. His publications are almost all on the music of the 'long' fifteenth century, including books on *Dufay* (Dent, rev. 1987) and *Josquin* (Brepols, 2009, repr. 2020), and a catalogue of the fifteenth-century song repertory in all European languages (1999). His *Art Songs of the Burgundian Era, 1415–1480* will be published by Oxford University Press in 2026. He was appointed Chevalier de l'Ordre des Arts et Lettres (République Française) in 1994, was elected a Fellow of the British Academy in 1997, and was President of the International Musicological Society (2002–07).

Jessie Fillerup (*jfilleru@richmond.edu*) is Associate Professor of Music at the University of Richmond. She is the author of *Magician of Sound: Ravel and the Aesthetics of Illusion* (University of California Press, 2021) and contributing co-editor, with Joanna K. Love, of the volume *Sonic Identity at the Margins* (Bloomsbury, 2022). Her publications on French music, opera, musical temporality, and magic have appeared in leading journals, including *Music & Letters*, *Cambridge Opera Journal, 19th-Century Music*, and *Music Theory Online.*

© The Author(s), 2026. Published by Cambridge University Press on behalf of the Royal Musical Association

https://doi.org/10.1017/rma.2025.10055 Published online by Cambridge University Press

Albert Fontelles-Ramonet (*albertfontelles@gmail.com*) is Lecturer at the Institut del Teatre and the University of Vic–Central University of Catalonia, and a member of the Research Group on Cultural and Musical Studies at the Escola Superior de Música de Catalunya. His research focuses on contemporary Catalan and Spanish music, including studies on the Cobla Barcelona, Stravinsky, Turina, Falla, and Casals. In 2025, he received the Pau Casals UNESCO 'Chair' Research Grant and published *De 'Festívola' al preludi d"El Pessebre'.* He performs with the Cobla Marinada and has recorded around twenty albums.

Fuyuko Fukunaka (*fukunaka.fuyuko@ms.geidai.ac.jp*), a native of Tokyo, holds a PhD in Historical Musicology from New York University, with a dissertation on Wolfgang Rihm. She has published on twentieth-century opera, the reception of European avant-garde music in postwar Japan, and postmodernism and music. She has chapters in *Vocal Music and Contemporary Identities* (Routledge, 2012), *Musical Entanglements between Germany and East Asia* (Palgrave Macmillan, 2021), and *Global Musicology: Music Histories from Elsewhere* (Palgrave Macmillan, 2025). She is presently a professor of musicology at the Tokyo University of the Arts.

Edwin K. C. Li (*edwinli@cuhk.edu.hk*) is Assistant Professor of Musicology at The Chinese University of Hong Kong. He has written broadly on intercultural philosophies of music, semiotics, aesthetics, affect, Cantonese popular music, and Gustav Mahler, and is currently working on a book project entitled *Border Listening: Decolonizing Western Art Music from Hong Kong* (under contract with Oxford University Press). He earned his PhD in Music Theory from Harvard University.

Jillian C. Rogers (*jillian.rogers@ufl.edu*) is Assistant Professor of Musicology at the University of Florida. She studies nineteenth- and twentieth-century French musical cultures, as well as relationships between music, sound, and trauma in various historical, cultural, and contemporary contexts. She is the author of *Resonant Recoveries: French Music and Trauma between the World Wars* (Oxford University Press, 2021), and her work has appeared or is forthcoming in *Transposition*, *Nineteenth-Century Music Review*, *Music & Letters*, *Music & Politics*, and the *Journal of the American Musicological Society.*

David Trippett (*djt31@cam.ac.uk*) is Professor of Music at the University of Cambridge and a Fellow of Christ's College. His research focuses on nineteenth-century intellectual history, Richard Wagner, and music's role within the history of science. He has published five books, including *Wagner's Melodies* (Cambridge University Press, 2013) and *Wagner in Context* (Cambridge University Press, 2024); his forthcoming monograph centres on the nineteenth-century clash of idealism with materialism, following a grant from the European Research Council. His realization of Liszt's Italian opera *Sardanapalo* has been performed in seven countries.

Sarah Clemmens Waltz (*swaltz@pacific.edu*) is Professor of Music History at the University of the Pacific in Stockton, California. She specializes in eighteenth- and nineteenth-century British and German music. Her articles include 'In Defense of Moonlight', in *Beethoven Forum*, 14.1 (2007). Current projects include co-editing *Chamber Scenes: Musical Space, Medium, and Genre c. 1800* with Erica Buurman and Nicholas Mathew for *Nineteenth-Century Music Review*, a publication of nineteenth-century Ossianic settings with A-R Editions, and a biography on the early musical career of astronomer William Herschel.

https://doi.org/10.1017/rma.2025.10055 Published online by Cambridge University Press