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The Contributors

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OZAN EREN has taught courses at Istanbul Technical University, MEF University, Yeditepe University and Gelisim University. Since September 2018, he has been working as an Assistant Professor at Maltepe University's Department of Sociology. He conducted his postdoctoral research at King's College London, Music Department as a TUBITAK scholar supervised by Professor Martin Stokes. He is interested in protest music and popular culture in the Middle East, with a focus on music in Turkey. He has written and edited several books: *Yolun Sonu İnsan* (for which he wrote and directed the screenplay and acted as voice-over, staged as a play/performance/musical at Container Cafe, Tatavla Sahnesi and Öykü Sahne), *Somniloquies for Violoncello and Guitar* (staged at the Bilkent Concert Hall in July 2012), *Karşı Salgın* and *Searching: Pieces for Classical Guitar Composed During the Pandemic* (premiered by Emre Goal and Timur Dersuniyelioğlu in the St Davis Room at King's College London in May 2023). He writes columns about non-mainstream music for *BirGün Pazar* newspaper.

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DAVID ROBB is a musician and a Reader in Music in the School of Arts, English and Languages at Queen's University Belfast. He has published widely in the field of German political music and song, recently completing an AHRC-funded fellowship on the work of the East German singer/songwriter Gerhard Gundermann during 2022–2024. As part of this, he translated 10 of Gundermann's songs into English and recorded them for his new CD *Filling Station for Losers* (BuschFunk 2024; project website www.songsofgundermann.com). He has a wider interest in song translation: in 2019 he took part in the RTE broadcast 'Songs Beyond Borders', in which he performed and spoke about the German translation of Eric Bogle's 'No Man's Land'. Robb's research focusses on the relationship between lyrics, music and

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performance in social and historical context. Recent publications include the co-authored book *Songs for a Revolution. The 1848 Song Tradition in Germany* (2020), the result of an AHRC and DFG-funded collaboration with the German Folksong Archive in Freiburg. Other publications include the volume *Protest Song in East and West Germany since the 1960s* (2007) and the book *Zwei Clowns im Lande des verloren Lachens. Das Liedertheater Wenzel und Mensching* (1998).

Tessa Vannieuwenhuyze is a doctoral candidate at Ghent University's Art History, Musicology and Theatre Studies department, research unit S:PAM (Studies in Performing Arts and Media). Her research probes the concept of persona across popular music and contemporary performance, taking specific interest in the theatrical presence of music performers, especially in relation to new media. Other research interests, which often intersect with her current topic of study, are media fandom and forms of autotheory. As dramaturge, Tessa collaborates with the transdisciplinary performance collective oester. She also serves as an editor for *Documenta*, a journal for theatre, and occasionally writes theatre reviews.

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