

Notes on Article Contributors

Justin Mueller is an Assistant Professor of Music at the University of Virginia, where he also recently completed his dissertation. Titled ‘Aural Dramaturgies: A New Approach to the Operatic Soundscape’, it seeks to reorient the way we think about operatic sounds by focussing on the ways in which composers and librettists encode sonic detail in scores and libretti, the way directors execute works in performance, and how twenty-first-century audiences experience the art-form remediated through various audio/visual media. His broader interests revolve around German opera and culture in the long nineteenth-century, as well as adaptation (especially Shakespearean), reception history, and questions of dramaturgy and *mise-en-scène* in opera production. His work has most recently appeared in *The Wagner Journal*.

Suzanne Robinson is an editor and research fellow at the University of Melbourne. She is the author of *Peggy Glanville-Hicks: Composer and Critic*, published by the University of Illinois Press in 2019, and the contributing editor or co-editor of five other books, including *Grainger the Modernist* (Ashgate, 2015) and *Marshall-Hall’s Melbourne: Music, Art and Controversy, 1891–1915* (Australian Scholarly Publishing, 2012). In 2020 she was shortlisted for the Magarey Medal for Biography (awarded by the Australian Historical Association) and the Hazel Rowley Fellowship, and prior to that was the recipient of the Kurt Weill Prize awarded by the Weill Foundation as well as publication awards from the Society for American Music and the American Musicological Society.

Marijana Kokanović Marković is Associate Professor in the Department of Musicology and Ethnomusicology at the Academy of Arts in Novi Sad. She graduated both in Music Pedagogy and Musicology from the Academy of Arts in Novi Sad, where she also received her master’s degree and PhD in Musicology. She completed specialization courses in Vienna and Leipzig. Marijana Kokanović Marković has taken part in conferences in the country and abroad, and has published many papers, as well as lexicography articles for the Serbian Biographical Dictionary, the Serbian Encyclopedia, Grove Music Online and Österreichisches Musiklexikon. She published a monograph titled *The Social Role of Salon Music in the Lives and System of Values of the Serbian Citizens in the 19th Century* and is co-author with Lada Duraković on the book *Franz Lehár – Bandmaster of the Imperial and Royal Navy in Pula (1894–1896)*. The focus of her scientific interests is nineteenth-century music and, in particular, popular genres (salon and military music, operetta) in Serbian, Balkan and European contexts.

Theodor Constantiniu is an ethnomusicologist and researcher at The Folk Archive of the Romanian Academy, Cluj-Napoca. He has a bachelor’s degree in violin from “Gheorghe Dima” National Music Academy, Cluj-Napoca, and a Masters degree in musicology from the same institution. He wrote a Ph.D. thesis in the field of computational ethnomusicology, dedicated to multiple types of automatic analysis of a large database of Romanian folk vocal music. His research interests include

computational ethnomusicology, artificial intelligence applications for music, the history of the Romanian ethnomusicology and its political and ideological implications. He publishes research papers in various academic journals, and also occasionally contributes with concert and disc reviews for different periodicals and on-line platforms.

Sio Pan Leong recently completed his PhD in Musicology at the University of Edinburgh, where he also taught undergraduate courses on 19th- and 20th-century music history (2019–21) and served as a co-editor of the peer-reviewed journal *MUSIC.OLGY.ECA* (2021–22). His research activities centre on music analysis and criticism. His doctoral research, funded by the Macau government, focuses on Schubert's 'dreamlike' music. Parts of this project have been presented at the DFG-funded research group *Europäische Traumkulturen's* conference, the annual conferences of the Royal Musical Association and the Society of Music Analysis, the 10th European Music Analysis Congress, the 14th International Conference on Music Theory and Analysis, and so on.