

Notes on Contributors

Misty Choi received her PhD in Musicology from Duke University, where she specialized in interdisciplinary studies that bridge the fields of music, linguistics, and semiotics. She is also interested in film music. Her doctoral dissertation explored the composition of Luciano Berio, examining the incorporation of universal grammar, linguistic competence, and semiotics by Berio and his contemporaries. Her research encompassed a wide range of topics, such as voice, structuralism, theatricality, and psychoanalysis, all centred on the intricate relationship between music, language, and signs. Misty's research has been published in *Perspectives of New Music*, *Twentieth-Century Music*, as well as book chapters published in Germany, Switzerland, and Hong Kong. Recently she has received a research grant from the Hong Kong Arts Development Council to conduct research on music and sound in martial arts films.

Andrew Green is a musicologist, cultural anthropologist, and Lecturer in Music at King's College London. His work explores musical engagements with politics and activism, with a focus on Mexico, where he has conducted three years of ethnographic research over a period of more than eleven years. He has published work in peer-reviewed journals including *Cultural Sociology*, *Cultural Studies*, *Estudios Sociológicos*, *Media, Culture and Society*, *Popular Music and Society*, *Ethnomusicology Forum*, and the *International Journal of Cultural Policy*.

Björn Heile is Professor of Music (post-1900) at the University of Glasgow. He is the author of *The Music of Mauricio Kagel* (Ashgate, 2006), the editor of *The Modernist Legacy: Essays on New Music* (Routledge, 2009), co-editor (with Peter Elsdon and Jenny Doctor) of *Watching Jazz: Encountering Jazz Performance on Screen* (Oxford University Press, 2016), co-editor (with Eva Moreda Rodríguez and Jane Stanley) of *Higher Education in Music in the Twenty-first Century* (Routledge, 2019) and co-editor (with Charles Wilson) of *The Routledge Research Companion to Modernism in Music* (Routledge, 2018). He specializes in new music, experimental music theatre and jazz, with particular interests in embodied cognition, global modernism, and cosmopolitanism. He was principle investigator of the research network 'Towards a Somatic Music: Experimental Music Theatre and Theories of Embodied Cognition'. His latest book *Musical Modernism in Global Perspective: Entangled Histories on a Shared Planet* was published by Cambridge University Press in May 2024.

Marco Ladd is a British Academy Postdoctoral Fellow based at King's College London, and he was previously a Junior Research Fellow at Emmanuel College, Cambridge. His research examines music in Italy in the early twentieth century with a particular focus on intersections between popular and elite musical traditions. His work has appeared in the *Journal of the American Musicological Society*, *Cambridge Opera Journal*, and *The Opera Quarterly*, and he is currently completing a monograph on music in Italian silent cinema. In the first half of 2025, he held a Visiting Fellowship at the University of Hamburg in association with the DFG-funded project 'Ton-spuren verlorener Filme: Gedruckte Filmmusik bis 1918'.

Vanja Ljubibratić is a postdoctoral researcher at the University of the Arts Helsinki. He received his PhD in historical musicology from the University of Turku with the dissertation 'Hans Christian Andersen and the Cultural Reception of Richard Wagner in Denmark, 1857–1875'. He specializes in the life and works of Alban Berg and Richard Wagner and is currently writing a monograph on Berg.

Ana Sánchez-Rojo is Assistant Professor at Tulane University. She obtained her PhD in Music History from the University of Chicago. Her research focuses on the eighteenth-century Spanish Empire and, more broadly, on the role of music in the history of mentalities in Spain and Latin America. Sánchez-Rojo specializes in archival research with an interdisciplinary approach (music, theatre, journalism, literature, law, economy), drawing from a wide variety of manuscript, printed, recorded, and visual sources.

Benjamin P. Skoronski (he/him) is a PhD student in Music and Sound Studies at Cornell University, where he studies music and social movements in the late nineteenth- and early twentieth-century United States. His research examines how progressives, reformers, and public intellectuals theorized music as part of broader cultural and political projects during a period of shifting institutional and professional norms. His dissertation investigates how turn-of-the-century social movements, particularly those led by Black, feminist, and working-class activists, developed alternative forms of musical thought that operated in tension with emerging academic and cultural institutions. Skoronski's work appears in the forthcoming volume *Thinking Music: Global Sources for the History of Music Theory* (University of Chicago Press), edited by Thomas Christensen, Lester Hu, and Carmel Raz. He has presented at annual meetings of

the American Musicological Society, the Society for Ethnomusicology, the Society for American Music, and the International Musicological Society.

Tore Størvold is Associate Professor of Musicology at the Norwegian University of Science and Technology

in Trondheim, Norway. His research and teaching addresses environmental issues in contemporary music and culture in the Nordic countries. His monograph, *Dissonant Landscapes: Music, Nature, and the Performance of Iceland*, was published by Wesleyan University Press in 2023.