

Contributors

James Q. Davies is professor of music at University of California, Berkeley. He is author of *Romantic Anatomies of Performance* (2014), co-editor with Ellen Lockhart of *Sound Knowledge: Music and Science in London, 1789–1851* (2016), and series co-editor with Nicholas Mathew of *New Material Histories of Music* with the University of Chicago Press. His latest book project, also with Chicago Press, is entitled *Creatures of the Air: Music, Atlantic Worlds, Breath, 1817–1913*.

Fanny Gribenski is a Research Scholar at the Centre National de la Recherche Scientifique and IRCAM in Paris. Her work focuses on the history of musical and sonorous practices in nineteenth- and twentieth-century Europe and the United States. Her first book, *L'Église comme lieu de concert* (2019), analyzed the role of music in the production of sacred spaces. Her second monograph, *Tuning the World* (under contract with University of Chicago Press), retraces the rocky path toward pitch standardization. She is a book review editor for the *Revue de musicologie* and a co-editor of the website *Sound & Science: Digital Histories*.

Jonathan Hicks is lecturer in music at the University of Aberdeen, having previously held research fellowships at Lincoln College, Oxford, King's College, London, and Newcastle University. He specializes in music and theater of the British nineteenth century and is currently writing a book about music and mobility in Victorian London. His work has appeared in *Cambridge Opera Journal*, *Journal of*

Musicology, *Music & Letters*, and *Twentieth-Century Music*. He is co-editor (with Katherine Hambridge) of *The Melodramatic Moment: Music and Theatrical Culture, 1790–1820*.

Peter McMurray is lecturer in ethnomusicology at the University of Cambridge. His research focuses on intersections of sound, culture, and power. He is currently completing a book/media project on sound and Islam among migrant communities in contemporary Berlin as well as an edited volume with Priyasha Mukhopadhyay on sound and empire in the long nineteenth century.

Kirsten Paige is a postdoctoral fellow in music at Stanford University. From August 2021, she will be assistant teaching professor of musicology at North Carolina State University. Her work explores how forms of scientific (especially, environmental) knowledge reshaped musical practices and aural cultures in nineteenth- and twentieth-century Germany, with a special focus on global cultural and scientific exchanges. Her essays have appeared in journals including *The Cambridge Opera Journal*, *Opera Quarterly*, *Journal of the American Musicological Society*, and *Journal of the Royal Musical Association*. Her first book, *Richard Wagner's Political Ecology*, is currently under contract with University of Chicago Press.

Alexander Rehding is Fanny Peabody Professor of Music at Harvard University. His publications include *Alien Listening* (2021) and *The Oxford Handbook of Timbre* (2021). He is currently working on a book tentatively titled *A Playlist for the Anthropocene*. 