

About the Contributors

DEIRDRE LOUGHRIDGE is an Associate Professor in the Department of Music at Northeastern University. Her research centers on the history of music, science, and technology, and currently revolves around questions of music's roles in conceptions of "human" and "machine." Her first book, *Haydn's Sunrise, Beethoven's Shadow: Audiovisual Culture and the Emergence of Musical Romanticism*, deals with the rise of optical technologies in scientific and popular culture, and their impact on musical discourses and practices; it won the Kenshur Prize for outstanding monograph in eighteenth-century studies. In 2019, Loughridge was awarded a membership at the Institute for Advanced Study in Princeton, New Jersey, to work on her new book about music in understandings of human-machine relations in the eighteenth century, as well as more recently. Her research has been published in journals such as the *Journal of Musicology*, *Journal of the Royal Musical Association*, and *Keyboard Perspectives*, and in the edited volumes *Sound Knowledge: Music and Science in London, 1789–1851* (2017), *The Oxford Handbook of Timbre* (2018), and *Nineteenth-Century Opera and the Scientific Imagination* (2019). She is co-curator, with Thomas Patteson, of the online Museum of Imaginary Musical Instruments. With Elizabeth Margulis and Psyche Loui, she is currently co-editing a volume titled *The Science–Music Borderlands: Reckoning with the Past and Imagining the Future*.

JAMES G. MANSELL is Associate Professor of Cultural Studies in the Department of Cultural, Media, and Visual Studies at the University of Nottingham, UK. He is the author of *The Age of Noise in Britain: Hearing Modernity*. He has contributed chapters on historical methods in sound studies to *The Bloomsbury Handbook of Sonic Methodologies* and *The Routledge Companion to Sound Studies*. His research on sound, listening, and museums has been published in the *Science Museum Group Journal* (the journal of a consortium of national science and technology museums in England). His research on the use of audio-augmented reality in the presentation of media technology objects in museums has been published in the journal *Personal and Ubiquitous Computing*.

RYAN MCCORMACK is an independent scholar based in Knoxville, Tennessee. He has previously taught musicology and ethnomusicology courses at Southwestern University, in Georgetown, Texas; the University of Tennessee; and Tusculum University. In addition to his work in sound studies, he has written on jazz historiography, popular music in communist Bulgaria, and the historical and metaphysical connections between sound and statuary. His work has appeared in the journals *Critical Studies in Improvisation*, *TDR: The Drama Review*, and *Sound Studies: An Interdisciplinary Journal*, as well as in his book *The Sculpted Ear: Aurality and Statuary in the West*.

BENJAMIN R. TEITELBAUM is Associate Professor of Musicology and International Affairs at the University of Colorado Boulder. His research focuses on ideology and expressive culture in contemporary radical nationalist, populist, and neofascist movements. He is the author of two books, *Lions of the North: Sounds of the New Nordic Radical Nationalism* (2017) and *War for Eternity: The Return of Traditionalism and the Rise of the Populist Right* (2020). His research has received awards from the Institute for the Study of Radical Movements, the Society for Ethnomusicology, and the International Studies Association. His latest book was named a *Financial Times* "Editor's Pick," listed among the 2020 "Books of the Year" by *CapX* and *Estadão*, and became an international best seller in 2021. Teitelbaum's writings have appeared in major European and American media outlets, including the *New York Times*, the *Wall Street Journal*, *The Nation*, *The New Statesman*, and *The Atlantic*.

ELIZABETH L. WOLLMAN is Professor of Music at Baruch College, City University of New York, and a member of the doctoral faculty in theatre at the CUNY Graduate Center. She has written extensively about the contemporary American musical and is the author of the books *The Theatre Will Rock: A History of the Rock Musical from "Hair" to "Hedwig"* (2006), *Hard Times: The Adult Musical in 1970s New York City* (2012), and *A Critical Companion to the American Stage Musical* (2017). With Jessica Sternfeld, she is co-editor of *The Routledge Companion to the Contemporary Musical* (2020) and is currently co-editor of the journal *Studies in Musical Theatre*.