

Contributors

Nicholas Attfield (n.attfield@bham.ac.uk) is Lecturer in Music at the University of Birmingham. His research interests focus on Austrian and German music and culture from 1870 to 1945. He is author of *Challenging the Modern: Conservative Revolution in German Music, 1918–1933* (OUP/British Academy, 2017), and co-editor of *Music, Modern Culture, and the Critical Ear* (Ashgate, 2017).

John Barton (john.barton084@gmail.com) is a musicologist, philosopher and translator from Perth, Western Australia. He received his doctorate from the University of Western Australia, which explored the underlying philosophical and political elements in the late works of the Venetian composer Luigi Nono. He is currently based in Vienna, Austria.

Michael Baumgartner (m.baumgartner29@csuohio.edu) teaches at Cleveland State University. His research focuses on music in relation to cinema, theatre and visual arts, music of the twentieth and twenty-first centuries, and the exploration of the narrative capacity of music. He is the author of the monographs *Metafilm Music in Jean-Luc Godard's Cinema* (OUP, 2022) and *Exilierte Göttinnen: Frauenstatuen im Bühnenwerk von Kurt Weill, Thea Musgrave und Othmar Schoeck* (Olms Verlag, 2012). Together with Ewelina Boczkowska, he is the co-editor of the three anthologies *Music, Collective Memory, Trauma, and Nostalgia in European Cinema after the Second World War* (2020), *Music, Authorship, Narration, and Art Cinema in Europe: 1940s to 1980s* (2022) and *Music, Ideology, Commerce, and Popular Cinema in Europe: 1940s to 1980s* (forthcoming, 2023) – all part of Routledge's series Music and Sound on the International Screen.

Kate Bowan (kate.bowan@anu.edu.au) is a historical musicologist who explores the intersections between musicology and cultural and political history with a particular focus on transnational history and musical internationalism. She is an Honorary Senior Lecturer in the Centre for Heritage and Museum Studies at the Australian National University.

Harriet Boyd-Bennett (harriet.boyd-bennett@nottingham.ac.uk) is Assistant Professor of Music at the University of Nottingham. Her first book, *Opera in Postwar Venice: Cultural Politics and the Avant-Garde* (CUP, 2018), was awarded the Kurt Weill Prize 2019. She has recently been working on a series of articles and chapters about workers' songs in Italy in the early part of the twentieth century. Her next major project is about the role of women in the history of electronic music.

Leah Broad (leah.broad@chch.ox.ac.uk) is a Junior Research Fellow at Christ Church, Oxford, specializing in Nordic and British music. She has previously published on musical multimedia in *Music and Letters*, *Journal of the Royal Musical Association* and *Music and the Moving Image*, and has chapters published and forthcoming in edited collections for CUP, OUP, Routledge and the Boydell Press. Her first book, a group biography of Ethel Smyth, Rebecca Clarke, Dorothy Howell and Doreen Carwithen, will be published by Faber & Faber in March 2023. Public musicology is a large part of her work, and in addition to her academic writing she was

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named a BBC/AHRC New Generation Thinker in 2016, and won the Observer/Anthony Burgess Prize for Arts Journalism in 2015.

Sarah Collins (sarah.collins@uwa.edu.au) is Associate Professor of Musicology, Deputy Head of School (Research) and Chair of Musicology at the University of Western Australia Conservatorium of Music. She is the author of *Lateness and Modernism: Untimely Ideas about Music, Literature and Politics in Interwar Britain* (CUP, 2019), and *The Aesthetic Life of Cyril Scott* (Boydell, 2013); editor of *Music and Victorian Liberalism: Composing the Liberal Subject* (CUP, 2019); and co-editor with Paul Watt and Michael Allis of *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century* (OUP, 2020). She has held visiting fellowships at Harvard University, the University of Oxford and Durham University, and has received competitive research funding from a range of sources including the Australian Research Council, the British Academy and the European Commission. She is currently a co-editor of *Music and Letters*.

William Fourie (w.fourie@ru.ac.za) is Lecturer in Musicology and Coordinator of Postgraduate Studies for the Department of Music and Musicology at Rhodes University. His research focuses on modernist music in post-apartheid South Africa. He has published in journals such as *Twentieth-Century Music*, *South African Music Studies*, *Tempo*, *Muziki* and *Journal of the Musical Arts in Africa* and has a forthcoming article in *Perspectives of New Music* on Andile Khumalo. He is also the principal investigator for the Indigenous Music Technologies working group funded by the National Institute for the Humanities and Social Sciences. He holds a Ph.D. from Royal Holloway, University of London.

Katherine Fry (katherine.fry@kcl.ac.uk) is a Marie Skłodowska-Curie Global Fellow affiliated jointly with the University of California, Berkeley, and King's College London. Previously she was a Lecturer in Musicology and Postdoctoral Fellow at KCL. She is completing a book about intersections between 'German' music and material culture in nineteenth-century London, in which the figure of Wagner is a focal point. Her current grant project focuses on British women composers and writers, ideas of song and cultures of print in the nineteenth and early twentieth centuries. Her research has appeared in journals including *19th-Century Music*, *Opera Quarterly* and *Cambridge Opera Journal*, and in the edited volumes *Music and Victorian Liberalism* (CUP) and *Sound and Sense in British Romanticism* (forthcoming with CUP).

Shaun Gallagher (s.gallagher@memphis.edu) is the Lillian and Morrie Moss Professor of Excellence in Philosophy at the University of Memphis, and Professorial Fellow at the School of Liberal Arts, University of Wollongong, Australia. He is currently Visiting Professor in the Psychology Department, Sapienza, Università di Roma. He was a Humboldt Foundation Anneliese Maier Research Fellow (2012–18) and has held Honorary Professorships at the universities of Tromsø, Durham and Copenhagen. His recent publications include *Action and Interaction* (OUP, 2020), *Performance/Art: The Venetian Lectures* (Mimesis International, 2021) and *Enactivist Interventions: Rethinking the Mind* (OUP, 2017).

Martin Guerpin (martin.guerpin@gmail.com) is Assistant Professor at Paris-Saclay University. His research focuses on the European history of jazz, the relationship between music and identities (between the nineteenth and twenty-first centuries) and music in casinos. His Ph.D. thesis, entitled 'Aesthetic and Cultural Meanings of Appropriations of Jazz in the French Art

Music World (1900–1939)', is currently being prepared for publication (Vrin editions), as is a critical edition of francophone texts on jazz between 1918 and 1929. His research has been awarded prizes such as the Socan-Proctor Prize (Canada) and the Marie Curie Fellowship (European Union). Since 2015, he has co-directed the international research network Music and Nation. As a saxophonist, he was awarded the 2014 Jazz Magazine Best Concert Prize and a Choc *Jazz Magazine/Jazzman* for his album *Spoonful* (2017). He is currently artist in residence at the Centre des Musiques Traditionnelles (Paris), and recently recorded a new album, *Azawan*, with Algerian chaâbi musicians.

George K. Haggett (george.haggett@music.ox.ac.uk) is a doctoral student at the University of Oxford, funded by the Arts and Humanities Research Council. His thesis, supervised by Laura Tunbridge and Elizabeth Eva Leach, explores medievalism in contemporary opera. His new music reviews have appeared in *Tempo*, and an article for *Contemporary Music Review* is forthcoming. He is also a committee member of the LGBTQ+ Music Study Group and produces its podcast, *Bent Notes*.

Barbara L. Kelly (B.kelly1@leeds.ac.uk) has recently been appointed Professor of Music and Head of School of Music at the University of Leeds. She was previously Director of Research at the Royal Northern College of Music. She is also president of the Royal Musical Association. Professor Kelly's research is focused on late nineteenth- and early twentieth-century French music and culture. She has published on composers including Milhaud, Debussy, Ravel, Honegger, Poulenc and Stravinsky and on issues such as music and war, national and religious identity and antisemitism in France, including two monographs, *Tradition and Style in the Works of Darius Milhaud* (Ashgate, 2003) and *Music and Ultra-Modernism in France: A Fragile Consensus (1913–1939)* (Boydell, 2013). She has a forthcoming monograph with Deborah Mawer, Rachel Moore and Graham Sadler, entitled *Accenting the Classics: Editing European Music in France, 1915–1925* (Boydell, 2023).

Jonas Lundblad (jonas.lundblad@musik.uu.se) is a musicologist and organ recitalist. His research generally seeks out intersections between aesthetics and historical musicology in western European music from 1800. Early German Romantic aesthetics, especially that of Friedrich Schleiermacher, is a focal area from a previous background in theological research; Olivier Messiaen is another central interest, both in performance and scholarship. Lundblad has been a research fellow and teacher in the Department of Musicology at Uppsala University since 2014. He currently serves as editor for a multivolume history of church music in Sweden and is author of a monograph on developments in this area throughout the nineteenth and twentieth centuries. Previous edited volumes on church music include *Lutheran Music Culture: Ideals and Practices* (De Gruyter, 2021). He also draws on his competence as a recording artist: an ongoing series of CDs documents previously unknown aspects of Swedish organ music, while recordings of Messiaen's organ works, set in historical context, are due to appear from 2023.

Giles Masters (giles.masters@magd.ox.ac.uk) recently completed his Ph.D. in musicology at King's College London. His doctoral thesis examines the conjuncture of modernism and internationalism in European musical culture, through a focus on the festivals organized in the 1920s and 30s by the International Society for Contemporary Music (ISCM). He studied previously at the University of Oxford.

Nikki Moran (n.moran@ed.ac.uk) is Senior Lecturer in Music at the University of Edinburgh. Her research explores the social situation of musical performance and spans critical, theoretical and empirical projects involving elite North Indian instrumentalists, jazz and free improvisers, and western classical ensembles and conductors, with findings published in a number of edited volumes and a wide range of top-tier scientific journals. She is co-editor of *Embodiment in Music*, a special issue for the *Journal of Interdisciplinary Music Studies*, and currently serves as President of the Society for Interdisciplinary Musicology. At Edinburgh, her award-winning teaching contributions include a significant number of undergraduate and postgraduate courses of study, alongside the highly successful Open Education Resource, Fundamentals of Music Theory MOOC (massive open online course).

Patrick Nickleson (patrick.nickleson@icloud.com) is Assistant Professor of Music at the University of Alberta. His writing on minimalism has appeared in *Twentieth-Century Music*, and his monograph *The Names of Minimalism: Art Music, Authorship, and Historiography in Dispute* is forthcoming in 2023 from the University of Michigan Press. Nickleson is also editing Tony Conrad's posthumous historical monograph *What Music Did*.

Ian Pace (ian.pace.1@city.ac.uk) is Reader in Music and since June 2020 Head of Department at City University, London. Based in London since 1993, he has pursued an active international pianistic career, focusing on the music of the twentieth and twenty-first centuries. He authored the monograph *Michael Finnissy's The History of Photography in Sound: A Study of Sources, Techniques and Interpretation* (Divine Art, 2013), and was a major contributor to the volumes *Critical Perspectives on Michael Finnissy: Bright Futures, Dark Pasts* (Routledge, 2019) and *Uncommon Ground: The Music of Michael Finnissy* (Ashgate, 1998). He has also published many articles in *Music and Letters*, *Contemporary Music Review*, *Tempo*, *The Musical Times*, *The Liszt Society Journal*, *International Piano*, *MusikTexte*, *Musik und Ästhetik* and *The Open Space Magazine*, as well as contributing many book chapters.

Kevin Ryan (kryan30@utk.edu) is a Lecturer in the Department of Philosophy at the University of Tennessee, Knoxville. His primary research interests are in the philosophy of mind, philosophy of cognitive science, and aesthetics, especially music. He has published on topics including the extended mind and music cognition, embodied music cognition, and the relationship between enactivism and ecological psychology, as well as being an action editor for a special issue on *Music and Embodied Cognition* for *Empirical Musicology Review* and a special issue on *Enactivism: Theory and Performance for Phenomenology and the Cognitive Sciences*. He was educated at the University of Memphis (Ph.D., philosophy), the University of Edinburgh (M.Sc., philosophy in mind, language, and embodied cognition) and Villanova University (BA, philosophy, global interdisciplinary studies and humanities).

Andrea Schiavio (andrea.schiavio@york.ac.uk) is Lecturer at the School of Arts and Creative Technologies of the University of York. He received his Ph.D. from the University of Sheffield in 2014, studying musical skill acquisition through the lens of embodied cognitive science. After his doctoral studies, he continued this research as a postdoctoral student in the USA (Ohio State University), Turkey (Bosphorus University) and Austria (Kunstuniversität Graz and Universität Graz). At UniGraz, he directed an international research project funded by the Austrian Science Fund (FWF) exploring innovative ways to conceptualize, assess and enhance musical creativity across a range of pedagogical and performative settings. In addition to recently completing a co-authored monograph for MIT Press, he is one of three editors and

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Laura Tunbridge (laura.tunbridge@music.ox.ac.uk) is Professor of Music at the University of Oxford. Her publications include *Singing in the Age of Anxiety: Lieder Performances in New York and London between the World Wars* (University of Chicago Press, 2018).

Dylan van der Schyff (dylan.vanderschyff@unimelb.edu.au) is Senior Lecturer in Music at the Melbourne Conservatorium of Music, University of Melbourne. His scholarship draws on cognitive science, phenomenological philosophy and interdisciplinary musicology to explore questions related to how and why music is meaningful for human beings. Much of his research develops possibilities for thought and action in practical areas such as music performance and music education, with a special focus on creativity and improvisation. As a performer, he has toured extensively throughout North America and Europe, and appears on numerous recordings spanning the fields of jazz, free improvisation and experimental music.