

Notes on Contributors

Lisa Jakelski is Assistant Professor of Musicology at the Eastman School of Music. Her primary areas of research are Polish music since 1945 and Cold War cultural politics. She has presented papers at conferences in North America and Europe, and published her work in the *Journal of Musicology*. She is currently writing a book on cultural mobility and transnationalism at the Warsaw Autumn International Festival of Contemporary Music.

Trent Leibert is a PhD candidate in music history and theory at the University of Chicago. His dissertation examines the role of affect and feeling in late modernist music and aesthetics since the 1970s, focusing in particular on the music of Helmut Lachenmann, Salvatore Sciarrino, Wolfgang Rihm, and Iannis Xenakis. He has presented papers at various national and international conferences on areas such as gender and sexuality, sound studies, music and philosophy, and French popular music, particularly that of Serge Gainsbourg.

Andrew Mead is a member and former chair of the music theory department of the University of Michigan School of Music, Theatre, and Dance. He has published articles on Babbitt, Carter, Reger, Schoenberg, and Webern, among others, as well as on abstract twelve-note theory. His book *An Introduction to the Music of Milton Babbitt* was published by Princeton University Press in 1994. He is also active as a composer.

Vera Micznik teaches musicology at the School of Music, University of British Columbia, in Vancouver, Canada. Her area of research has been nineteenth- and early twentieth-century music, focusing especially on issues of meaning in music, aesthetics, programme music, the relationship between music and words, narrativity, and semiotics, and on the composers Gustav Mahler, Hector Berlioz, and Franz Liszt. She has published articles in *19th-Century Music*, the *Journal of the Royal Musical Association*, the *Journal of Musicology*, and various collections on Mahler and Berlioz.

Matthew Pritchard currently holds a British Academy postdoctoral fellowship at the Faculty of Music, University of Cambridge. His PhD dissertation, 'Melody in Late Beethoven', was completed in 2009 at Royal Holloway, University of London, and supervised by Nicholas Cook. This has led on to his current research project, entitled 'The Analysis of Feeling: Motive and Metaphor in European Music 1750–1950', which surveys the history and theory of the 'motive' in music from the mid-eighteenth century to Schenker, Schoenberg, and beyond. Since a year spent at Visva-Bharati University in West Bengal (2009–10) he has also been developing a separate research focus on Bengali music, specifically *Rabindrasangit*, the music of Rabindranath Tagore (1861–1941).

Richard Taruskin holds the Class of 1995 Chair of Music at the University of California, Berkeley. He is the author of, among other books, *Text and Act: Essays on Music and Performance* (Oxford University Press, 1995), *Stravinsky and the Russian Traditions* (University of California Press, 1996), *Defining Russia Musically* (Princeton University Press, 1997), *The Oxford History of Western Music* (Oxford University Press, 2006), and *The Danger of Music* (University of California Press, 2009).

Alastair Williams is Reader in Music at Keele University. He writes widely on issues in contemporary music and is currently working on music in Germany since 1968. He is the author of *New Music and the Claims of Modernity* (Ashgate, 1997), *Constructing Musicology* (Ashgate, 2001), and a chapter on late modernism in *The Cambridge History of Twentieth-Century Music* (Cambridge University Press, 2004).

Melissa Hok Cee Wong is a PhD candidate in music at the University of Cambridge, where she holds a Gates Cambridge Scholarship and a doctoral fellowship from the Social Sciences and Humanities Research Council of Canada. Her thesis explores the history of cover versions in post-World War II popular music, investigating key issues of authorship, creativity, and historical consciousness.