

Contributors

Tom Armstrong (t.armstrong@surrey.ac.uk; <https://tomarmstrongcomposer.com>) studied composition with George Nicholson and Roger Marsh. Performers of his music include Jane Chapman, Simon Desbruslais, the Fidelio Trio, the Ligeti Quartet, the Delta Saxophone Quartet and the New York-based cellist Madeleine Shapiro. The compositional revision process is the subject of his CD *Dance Maze* (Resonus Classics, 2018). The composer–performer relationship and musical borrowing are his other practice-based interests. Armstrong is a Senior Lecturer at the University of Surrey and directed the AHRC-funded research network Music Composition as Interdisciplinary Practice in 2016.

Karin Bijsterveld (k.bijsterveld@maastrichtuniversity.nl) is a historian and Full Professor of Science, Technology and Modern Culture at Maastricht University. Her work focuses on themes at the intersection of science and technology studies and sound studies. Her books include *Mechanical Sound: Technology, Culture, and Public Problems of Noise in the Twentieth Century* (MIT, 2008), *The Oxford Handbook of Sound Studies* (co-edited with Trevor Pinch; Oxford University Press, 2012) and *Sonic Skills: Listening for Knowledge in Science, Medicine and Engineering* (Palgrave, 2019).

Simon Desbruslais (s.desbruslais@hull.ac.uk) is both a trumpet soloist and a musicologist. Equally active in Baroque and contemporary music, he has recorded extensively for the Signum, Resonus, Nimbus and Chandos labels. He is currently Lecturer in Music at the University of Hull and his first book, *The Music and Music Theory of Paul Hindemith*, was published by Boydell & Brewer in 2018. He was educated at King's College London, the Royal College of Music and Christ Church, Oxford.

Eric Drott (drott@utexas.edu) is Associate Professor of Music Theory at the University of Texas at Austin. He is author of *Music and the Elusive Revolution: Political Culture and Cultural Politics in France, 1968–1981* (University of California Press, 2011). Current projects include the *Oxford Handbook of Protest Music*, co-edited with Noriko Manabe, and a book on music streaming platforms entitled *Streaming Music, Streaming Capital*. In 2020, he received the Dent Medal from the Royal Musical Association.

Sonia Gonzalo Delgado (soniagondel@gmail.com) has developed a career in the music management industry in Spain (Otoño Musical Soriano Festival) and in the UK (SJE Arts, Oxford). Her research focuses on concert programming trends and the revival of early music in the Iberian Peninsula, and she recently published *Santiago Kastner and the Programming of Early Iberian Keyboard Music* (Reichenberger, 2021). She currently works for the music department at the Fundación Juan March in Madrid and lectures at the Valencian International University.

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Alexander Kolassa (alexander.kolassa@open.ac.uk) is a Lecturer in Music at the Open University. His current research concerns the intersections of musical modernism, medievalism and popular culture. He has published on contemporary opera, as well as on sound and music in cinema and in video games. *Recomposing the Past: Representations of Early Music on Stage and Screen*, which he co-edited with James Cook and Adam Whittaker, was published by Routledge in 2018. He is also a composer whose music has been performed nationally.

Simone Krüger Bridge (s.kruger@ljmu.ac.uk) is a Reader in Music and Chair of the Arts, Professional and Social Science Faculty Research Degree Committee (FRDC) at Liverpool John Moores University. She has published books, articles and chapters in the areas of intercultural music education, musical globalization, music and capitalism, and music in Paraguay. Her current research explores the social value of online music participation during the Paraguayan classical guitarist Berta Rojas's Jeporeka 2021 project and of Liverpool Cathedral's music outreach and participation programme. Simone established the new *Journal of World Popular Music* and the book series *Transcultural Music Studies*, published by Equinox; serves as an active member of the AHRC Peer Review College, including grant panel memberships, and on the editorial boards of numerous journals; and has completed a two-year term on the Executive Committee of the International Association for the Study of Popular Music.

David Maw (david.maw@oriel.ox.ac.uk) is Associate Professor of Music at the University of Oxford, where he is Fellow and Tutor in Music at Oriel College and Lecturer in Music at Christ Church. His research has ranged widely across the history of Western music. He was awarded a Leverhulme Research Fellowship during the academic year 2018–19 for the project Guillaume de Machaut: Inventor of Absolute Music, which includes the preparation of an edition of the composer's music and a monograph drawing out its significance. He is also a prize-winning composer and organist.

Milijana Pavlović (milijana.pavlovic@uibk.ac.at) is a Senior Research Fellow in the Music Department of the University of Innsbruck. She received her Ph.D. in musicology at the University of Ferrara in 2009, and from 2013 until 2015 was a Lise Meitner Fellow of the Austrian Science Fund (FWF). She has held a permanent teaching and research position at the University of Innsbruck since 2018. Her main research interests are Gustav Mahler, music and the Shoah, gender studies, and music and literature.

Ariana Phillips-Hutton (asp38@cam.ac.uk) is an Affiliated Lecturer in Music at the University of Cambridge. Her research centres on the philosophy, performance and politics of contemporary music, with particular interests in violence, conflict transformation and musical ethics. Recent publications include articles in *Twentieth-Century Music*, *Popular Music*, *Ethnomusicology Forum* and the *Journal of the British Academy*. She is also the author of *Music Transforming Conflict* (Cambridge University Press, 2020) and Associate Editor of the *Oxford Handbook of Western Music and Philosophy* (Oxford University Press, 2020).

Edwin Roxburgh (edwin.composer@btinternet.com) is principally a composer but has also been a virtuoso oboist. As a conductor, he has performed a vast range of contemporary music, and he is the author of *Conducting for a New Era* (Boydell Press, 2014). Multiple composition prizes and fellowships are reflected in commissions from (for example) Yehudi Menuhin, the BBC Symphony Orchestra and BBC Television. As Ralph Vaughan Williams Fellow in Composition at the Royal Academy of Music, London, he created a department for the performance of contemporary orchestral and chamber music which regularly featured on BBC Radio 3. His music is published by United Music Publishing and Ricordi.

Omar Ruiz Vega (omarruiz23@yahoo.com) is from Aguada, Puerto Rico, and currently works as a music and history teacher at the Gutenberg-Schule in Berlin. From 2017 to 2020 he was a Research Associate at Hunter College's Center for Puerto Rican Studies (CUNY) in New York City. He holds a Ph.D. in musicology from the University of Cologne. Recently he has published articles in *CENTRO: Journal of the Center for Puerto Rican Studies*, the *Canadian Journal of Latin American and Caribbean Studies* and the *Latin American Music Review*. He is the author of *Musik–Kolonialismus–Identität: José Figueroa Sanabria und die puerto-ricanische Gesellschaft 1925–1952* (Transcript, 2015). His research interests include Caribbean popular music, European and Latin American classical music, music scenes, nationalism and narco-culture.

Kenneth Smith (kenneth.smith@liverpool.ac.uk) is Professor of Music Theory at the University of Liverpool, where he has worked since 2011. His first book, *Skryabin, Philosophy and the Music of Desire* (Routledge, 2013), was followed by *Desire in Chromatic Harmony* (Oxford University Press, 2020) and *Listening to the Unconscious: Adventures in Popular Music and Psychoanalysis* (co-authored with Stephen Overy; Bloomsbury, 2022). Smith has published widely on twentieth-century music theory, psychoanalysis and popular music. He is co-editor (with Vasilis Kallis) of *Demystifying Scriabin* (Boydell, 2021) and (with John Brackett and Ciro Scotto) of the *Routledge Companion to Popular Music Analysis: Expanding Approaches* (Routledge, 2018). He is currently president of the Society for Music Analysis.

Nicole Vilkner (vilknern@duq.edu) is an Assistant Professor at the Mary Pappert School of Music at Duquesne University. Her research interrogates the ways that material culture, architecture and the urban environment have shaped music-making, particularly in nineteenth-century France. Her recent projects and publications have included studies of *opéra comique*, streetscapes and coach horns. A portion of her work on the current project was conducted while participating in the working group Experiencing the Salon at the Center for Cultural Analysis at Rutgers University.

Charles Wilson (wilsonc@cardiff.ac.uk) lectures at the School of Music, Cardiff University. He was senior subject editor for twentieth-century composers on the second edition of the *New Grove Dictionary of Music and Musicians* (Macmillan, 2001), served as editor-in-chief (2009–12) of the journal *Twentieth-Century Music* and co-edited (with Björn Heile) the *Routledge Research Companion to Modernism in Music* (Routledge, 2019). Forthcoming work includes a chapter in the *Cambridge Companion to Serialism*, edited by Martin Iddon.