

Contributors

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Ben Earle (b.n.earle@bham.ac.uk) is Senior Lecturer in Music at the University of Birmingham. His publications include a monograph, *Luigi Dallapiccola and Musical Modernism in Fascist Italy* (CUP, 2013), numerous book chapters and articles on twentieth-century British and Italian music and, most recently, a review article, ‘Twelve-Note Music as Music’, *Music Analysis*, 34/1 (2015).

Laura Hamer (hamerl@hope.ac.uk) is Associate Professor and Head of Music at Liverpool Hope University. Her research interests lie in women in music, nineteenth- and twentieth-century French and Austro-German music, and reception and criticism studies. She has published numerous articles and book chapters related to these areas. At Liverpool Hope University she is also course leader for the BA Music and the MA Music, and director of the Women in Music Research Group.

Christoph Landerer (chlanderer@gmail.com) is currently working as principal investigator on Eduard Hanslick’s aesthetics of music (Austrian Science Fund, in cooperation with the Austrian Academy of Sciences) in Salzburg and Vienna. He is author of *Eduard Hanslick und Bernard Bolzano* (Academia, 2004) and co-editor of *Eduard Hanslick zum Gedenken* (Hans Schneider, 2010). His research interests are in aesthetics, Nietzsche, Herbart and Austrian intellectual history.

Alexander Rehding (arehding@fas.harvard.edu) is Fanny Peabody Professor of Music at Harvard University. His research focuses on the intersection of music history and theory; publications include *Hugo Riemann and the Birth of Modern Musical Thought* (CUP, 2003) and *Music and Monumentality* (OUP, 2009). He was co-editor of *Acta musicologica*, convener of the John E. Sawyer seminar ‘Hearing Modernity’ at Harvard (2013–14), and is editor-in-chief of the Oxford Handbooks Online series in music. Rehding’s awards include Guggenheim, ACLS, Mellon, Humboldt and Radcliffe fellowships. He was awarded the fifty-third Dent Medal in 2014.

Matildie Thom Wium (thomwium@ufs.ac.za) is a senior lecturer in musicology and music theory at the Odeion School of Music of the University of the Free State in Bloemfontein, South Africa. Since completion of her doctorate on the music of South African composer Arnold van Wyk in 2013 at Stellenbosch University, she has maintained her research interest in South African art music and has also broadened her focus to include music practice in Victorian London.

Rachana Vajjhala (rachana11@berkeley.edu) recently completed her Ph.D. in Music History and Literature at UC Berkeley. Her dissertation, 'The Politics of Belle Époque Ballet', considered the pervasive, recursive debates over the proper relationship between music and dance through the lens of French *culture physique*. This autumn she will join the faculty of Boston University.

Sean Williams (sean@sbkw.net) is a practice-led researcher in electronic music. His research interests are focused on electronic music practice across musical domains, but particularly at the WDR Studio in Cologne. He has published articles on Karlheinz Stockhausen and King Tubby, examining the relationships between electronic instruments and music practice. He builds analogue and digital instruments, and performs historical and contemporary compositions and improvisations both solo and with his ensemble, Grey Area.

Nick Zangwill (nick.zangwill@hull.ac.uk) is Ferens Professor of Philosophy at the University of Hull. He is the author of *The Metaphysics of Beauty* (Cornell University Press, 2001), *Aesthetic Creation* (OUP, 2007) and *Music and Aesthetic Realism: Formalism and the Limits of Description* (Routledge, 2015). He is also the author of numerous articles in aesthetics, metaethics, philosophy of mind, and metaphysics.