

Contributors

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Charlotte Bentley (cab96@cam.ac.uk) is a Junior Research Fellow at Emmanuel College, Cambridge. She completed her AHRC-funded Ph.D. ('Resituating Transatlantic Opera: The Case of the Théâtre d'Orléans, New Orleans, 1819–1859') at the University of Cambridge in 2017, under the supervision of Dr Benjamin Walton. Her research interests include cultural transnationalism in the nineteenth century, the role of human agency in globalization, and opera in Paris at the *fin de siècle*. Her work on the significance of French *grand opéra* for the francophone and anglophone populations of New Orleans in the 1830s has appeared in *Cambridge Opera Journal*.

Ronnie Gibson (eh192pf@msn.com) researches the history of Scottish fiddle music as a Ph.D. candidate at the University of Aberdeen.

Melanie Gudesblatt (mgudesblatt@berkeley.edu) is completing her Ph.D. in Music History and Literature at the University of California, Berkeley. Her research explores the cultural history of voice and vocal sound in the decades around 1900, focusing on issues of technology, subjectivity and governmentality.

Natasha Loges (natasha.loges@rcm.ac.uk) is head of postgraduate programmes at the Royal College of Music, London. Her books are *Brahms in the Home and the Concert Hall* (ed. with Katy Hamilton; CUP, 2014), *Brahms and his Poets* (Boydell, 2017), *Brahms in Context* (ed. with Katy Hamilton; CUP, 2019), *Musical Salon Culture in the Long Nineteenth Century* (ed. with Anja Bunzel; forthcoming, Boydell, 2019) and *German Song Onstage* (ed. with Laura Tunbridge; forthcoming, Indiana University Press, 2019). She also broadcasts on BBC Radio 3 and reviews for *BBC Music Magazine*.

Alexander Rehdig (arehdig@fas.harvard.edu) is Fanny Peabody Professor of Music at Harvard University. His publications include *Hugo Riemann and the Birth of Modern Musical Thought* (CUP, 2003), *Music and Monumentality* (OUP, 2009) and *Ludwig van Beethoven's Symphony No. 9* (OUP, 2018). He is currently putting the finishing

touches to the *Oxford Handbook of Timbre*, which he co-edits with Emily Dolan. He also runs the Sound Lab at Harvard and has been tinkering for the last few years with digital technology and its application to music theory and music education. Recent work has also taken him towards media studies and transcultural work, which he is currently pursuing in a book project on Voyager's Golden Record. A former editor of *Acta musicologica*, Rehding is editor-in-chief of the Oxford Music Handbook series. His awards include a Guggenheim Fellowship and the Dent Medal (2014).

Martha Sprigge (*msprigge@music.ucsb.edu*) is an Assistant Professor of Musicology at the University of California, Santa Barbara. Her research focuses on musical expressions of mourning in Germany after 1945. She has published essays on this topic in *Twentieth-Century Music*, in *Classical Music in the German Democratic Republic: Production and Reception*, ed. Kyle Frackman and Larson Powell (Camden House, 2015), and in *Dreams of Germany: Musical Imaginaries from the Concert Hall to the Dance Floor*, ed. Neil Gregor and Thomas Irvine (Berghahn Books, 2019). Sprigge's research has been supported by the Andrew W. Mellon Foundation, the American Council of Learned Societies and the American Musicological Society.

Michael Talbot (*mtalbot@liverpool.ac.uk*) is Emeritus Professor of Music at the University of Liverpool. His books, articles and editions have covered diverse areas of European music within the period 1660–1760, including the history of the concerto and, more recently, music in Britain.

Patrick Valiquet (*patrick.valiquet@ed.ac.uk*) is a British Academy Postdoctoral Fellow in Music at the University of Edinburgh. From 2010 to 2013 he worked as a research student on the European Research Council Seventh Framework project 'Music, Digitisation, Mediation: Towards Interdisciplinary Music Studies', led by Professor Georgina Born at the University of Oxford.

Patrick Zuk (*patrick.zuk@durham.ac.uk*) is a specialist in Russian and Soviet musical culture. He is currently working on a biography of Nikolay Myaskovsky and a study funded by the Wellcome Trust of the role played by traumatic experience in shaping the styles of musical modernism. He has co-edited (with Marina Frolova-Walker) *Russian Music since 1917* (Proceedings of the British Academy Series: OUP, 2017) and published in *Music and Letters*, the *Journal of Musicology* and other leading journals.