

## CONTRIBUTORS

*Paul Attinello* is a senior lecturer at Newcastle University, and has taught at the University of Hong Kong and at UCLA. He received his PhD from UCLA and is training to be a psychoanalyst at the Jung-Institut in Zürich; he is published in a number of journals and collections including *Queering the Pitch: The New Lesbian & Gay Musicology*. He has written on contemporary musics, music about AIDS, and philosophical and psychological topics, and is co-editor of collections on the Darmstadt avant-garde, the composer Gerhard Stäbler, and music in *Buffy the Vampire Slayer*.

*Richard Barrett* is internationally active as composer and performer, and also teaches in The Hague and Leiden. Recent compositions include *everything has changed/nothing has changed* for orchestra, given its premiere by the SWR Symphony Orchestra conducted by Peter Rundel in February 2017, and *natural causes* for 16 performers, premiered in May 2017 by Musikfabrik. Richard Barrett's principal composition teacher was Peter Wiegold, and he currently resides in Belgrade. His work as composer and performer is documented on over 40 CDs.

Since 1986 *Daryl Buckley* has been Artistic Director of the ELISION Ensemble, Australia's premier contemporary music group. Highlights include performances at the Hebbel Theater, the Berlin Philharmonie and Konzerthaus, Berlinerfestspiele, Wien Modern Festival, Huddersfield Contemporary Music Festival, Ars Musica Brussels, Züricher TheaterSpektakel, Saitama Arts Theatre, IRCAM Agora, the 50th Warsaw Autumn, Chekov International Theatre Festival of Moscow, Festival d'Automne à Paris and Ultima Oslo. As a guitarist Daryl has premiered significant works including Richard Barrett's *Colloid-E* for 10-string guitar and *transmission* for electric guitar. More recently he has worked closely with composers such as Aaron Cassidy, Timothy McCormack, Ivan Naranjo and Matthew Sergeant to develop repertoire for the electric lap-steel guitar.

*Rachel Campbell* teaches music history and musicology at the Sydney Conservatorium, University of Sydney. She is currently writing a book about the beginnings of Peter Sculthorpe's career and the history of Australian musical nationalism. She was an enthusiastic discussion partner and friend of Richard Toop's for over twenty years.

*Christian Carey* is Associate Professor of Music Composition, History, and Theory at Westminster Choir College in Princeton, New Jersey ([www.christianbcarey.com](http://www.christianbcarey.com)).

*Thea Derks* studied English at Groningen University and musicology at Amsterdam University. She graduated with honours in 1996 with the thesis *Between Diapers and Dishes*, on the question why music ensembles founded by women get less attention and opportunities than those started by men. She specialises in contemporary classical music, on which she lectured in Concertgebouw and Muziekgebouw aan 't IJ in Amsterdam. In 2014 she published the highly praised biography of composer, pianist and conductor Reinbert de Leeuw.

*William Dougherty* is a composer and writer born in Philadelphia and currently residing in New York City where he is pursuing a doctorate in composition at Columbia University. His works have been performed internationally by leading American and European ensembles. In addition to writing for TEMPO, William contributes regular feature music programmes to WKCR-FM New York, and interviews, profiles and articles to VAN Magazine.

*Ellen Fallowfield* studied cello with Andreas Lindenbaum and Martina Schucan in Graz and Zürich and is the creator of the online resource [www.cellomap.com](http://www.cellomap.com). Ellen undertook specialised studies in the performance of contemporary music at the Musikhochschule Basel. She is an active interpreter of new music; the composers Helmut Lachenmann, Beat Furrer, Erik Oña, Caspar Johannes Walter and Carola Bauckholt have been particularly informative, as has collaboration with young composers in the creation of new works. Regular performances as a guest in various ensembles have taken her to international festivals, including Musik Triennale Köln, Acht Brücken neue Musik für Köln, Musikfest, Berlin, Huddersfield Contemporary Music Festival and the Lucerne Festival.

*James Gardner* is a freelance composer, broadcaster, performer and lecturer based in Auckland, New Zealand. He co-founded the group/remix team Apollo 440 in London, leaving in 1993 in order to concentrate on notated composition. Between 1996 and 2010 he was the artistic director of the ensemble 175 East. He has written and presented many features for Radio New Zealand Concert, including 'These Hopeful Machines', an acclaimed six-part history of electronic music. James has lectured on composition, twentieth- and twenty-first-century music history and music technology at the University of Auckland and the University of Canterbury, where he is an Adjunct Senior Fellow. He is currently working on a comprehensive history and study of Peter Zinovieff's EMS studio and EMS synthesisers.

*Madison Greenstone* is a contra/bass/clarinetist, improviser and writer currently based in San

Diego, California. As a practiced collaborator and soloist she explores the embodied, expressive and poetic potentials of clarinets+electronics, modified/mechanized instruments, improvisation and contemporary music, and she performs in such a capacity in locations across the United States and Europe. Madison is a doctoral student at UC San Diego with the mentorship of Anthony Burr.

*Evan Johnson* is an American composer whose music focuses on extremes of density and of reticence, of difficulty and of sparsity, and on hiding itself. His work has been performed by leading ensembles and soloists throughout North America, Europe and beyond, at American and international festivals of contemporary music and at venues such as Miller Theatre and Wigmore Hall. The recipient of numerous prizes and fellowships in composition, he is also active as a writer on music for both specialist and general audiences.

*Rebecca Lentjes* is a writer and feminist activist based in New York City. She researches gendered sonic violence as a doctoral student at Stony Brook University, having completed her undergraduate degree at New York University in 2012. Outside the ivory tower, Rebecca volunteers at a reproductive health clinic, works as an assistant editor at RILM Abstracts of Music Literature, and has participated in endeavours with the Argento Ensemble, ensemble mise-en and other new music collectives as a performer and composer.

*Anton Lukoszevieve* is a musician and an artist. He is the founder and director of the experimental music group Apartment House.

*Robin Maconie* graduated in the history of music and literature in New Zealand and studied with Messiaen in Paris 1963–64 and Stockhausen, Pousseur and others in Cologne 1964–65. He has written extensively about Stockhausen and electronic music from the perspective of acoustics and speech science, and is currently investigating the influences of acoustics, communications and voice recognition technologies in the evolution and direction of post-1950 avant-garde music. A revised edition of his book *Other Planets: the complete works of Karlheinz Stockhausen* was published in 2016, and a critical overview of Boulez is currently underway.

*Lauren Redhead* is a lecturer in music at Canterbury Christ Church University. She is a composer whose work has been performed at Huddersfield Contemporary Music Festival, the London Ear Festival, the London Contemporary Music Festival, Full of Noises Festival, Firenze Suona Contemporanea, Gaudeamus Muziekweek and many venues in the UK and Europe. She is also

an organist whose performance focuses on experimental music and the interpretation of graphic and open notation, and her musicological work examines the aesthetics and sociosemiotics of contemporary music.

Composer *O. Sidney Richardson* writes concert music that imbues modern idioms with emotional grit and cerebral wit. Born in Boston, Massachusetts, Richardson is currently a doctoral candidate in the Department of Music at Duke University in Durham, North Carolina. His dissertation research explores the interdisciplinary relationship between French composer Pascal Dusapin's music and the works of Irish author Samuel Beckett and French philosopher Gilles Deleuze. The American Academy of Arts and Letters recently awarded him a Charles Ives Scholarship. He holds degrees from Boston Conservatory, Duke University and Tufts University.

*Tim Rutherford-Johnson* is author of *Music after the Fall: Modern Composition and Culture since 1989* (University of California Press) and editor of the *Oxford Dictionary of Music*, 6th edition. He blogs about contemporary music at johnsonrambler.wordpress.com.

*Ben Smith* is a London-based pianist and composer specialising in contemporary music. He is interested in – amongst other things – phenomenological and semiotic approaches to musical analysis and compositional encounters with silence and repetition. Ben graduated from City University in 2015, and currently studies at Guildhall School of Music and Drama with Rolf Hind and Laurence Crane.

*Neil Thomas Smith* is a composer and musicologist with a research focus on German contemporary music. He works as a Teaching Associate at the University of Nottingham and is currently writing his first monograph for Intellect based on his doctoral research on composer Mathias Spahlinger. Neil plays flute with new music group Dark Inventions and is currently taking part in the LPO Young Composers programme.

*Heather Stebbins* is an internationally performed composer of acoustic and electroacoustic works with a background as a cellist. She received her DMA from Boston University in 2016, where she was a Center for New Music Fellow. Heather's principal teachers include Benjamin Broening, Joshua Fineberg and Helena Tulve, with whom she studied during a Fulbright Fellowship to Tallinn, Estonia. Heather resides in Boston, Massachusetts, where she splits her time between composing and teaching mathematics at a college prep high school.

*Robert Stein* has contributed reviews of concerts, books and CDs to *TEMPO* for over 17 years. Starting as a literary critic, his first book *The Very End of Air* was published in 2011 (Oversteps Books). He is the General Manager of The Little Orchestra.

*Oliver Thurley* is a composer and teaching fellow in music technology at the University of Leeds.

*Rachel Thwaites* is a Lecturer in Sociology at the University of Lincoln. Her research interests are in the sociology of work, health and illness, and personal relationships. She recently published *Changing Names and Gendering Identity: Social Organisation in Contemporary Britain* (Routledge) and co-edited *Being an Early Career Feminist Academic: Global Perspectives, Experiences, and Challenges* (Palgrave).

*Christopher Williams* is a wayfarer on the body–mind continuum. His medium is music. BA, University of California, San Diego; PhD, Leiden University. As a composer and contrabassist, Williams's work runs the gamut from chamber music, improvisation, and radio art to collaborations with dancers, sound artists, and visual artists. Williams's artistic research includes several articles and book chapters; presentations at universities and conferences across North America, Europe and India; and a native digital dissertation entitled 'Tactile Paths: on and through Notation for Improvisers' ([www.tactilepaths.net](http://www.tactilepaths.net)). He co-curates the monthly contemporary music series KONTRAKLANG ([www.kontraklang.de](http://www.kontraklang.de)) and manages sales and productions for immersive sound experience makers Charles Morrow Productions. [www.christopherisnow.com](http://www.christopherisnow.com)