

Contributors

Tekla Babyak (tbb8@cornell.edu) received her Ph.D. in musicology from Cornell University in 2014, supported by a Mellon Fellowship in Humanistic Studies and a Jacob K. Javits Fellowship. In her dissertation, ‘Nietzsche, Debussy, and the Shadow of Wagner’, she examined how Nietzsche’s philosophy influenced Debussy’s quest for new approaches to temporality and nationalism. Currently an independent scholar based in Davis, CA, Babyak is pursuing several research projects involving musical aesthetics during the long nineteenth century. Her essay on Liszt’s ‘Dante’ Symphony, in which she explores musical representations of timelessness and eternal suffering, is forthcoming in a book based on the University of Pennsylvania conference Dante and Music.

T. F. Coombes (tfcoombes@gmail.com) is a D.Phil. student in musicology at the University of Oxford. His dissertation investigates the significance of the idea of childhood in French music and culture from roughly 1880 to 1914. It is partly concerned with how thought in various spheres of cultural and intellectual activity – literary, artistic, physiological, psychological and anthropological, as well as musical – helped to determine the critical category of the ‘childlike’.

Ben Curry (b.j.curry@bham.ac.uk) is Lecturer in Music at the University of Birmingham. He received his Ph.D. from Cardiff University in 2011 with a dissertation concerning the application of Peircean semiotics to music. He has given research papers on music analysis and semiotics in the UK and elsewhere in Europe, and he has published articles in *Twentieth-Century Music*, *Popular Music* and *Music Analysis*.

Mine Doğantan-Dack (dogantanm@yahoo.com) is a concert pianist and musicologist. She studied at the Juilliard School of Music (BM, MM) and received a doctorate in music theory from Columbia University. Her books include *Mathis Lussy: A Pioneer in Studies of Expressive Performance* (University of California Press, 2002) and the edited volumes *Recorded Music: Philosophical and Critical Reflections* (Middlesex University Press, 2008) and *Artistic Practice as Research in Music: Theory, Criticism, Practice* (Ashgate, 2015). Mine has taught at various institutions in the UK, most recently at Oxford University. She is the founder of the Marmara Piano Trio and received an award from the Arts and Humanities Research Council for her work on chamber-music performance.

Lauren Jennings (lauren.m.jennings@gmail.com) specializes in the study of song, poetry and manuscript culture in late-medieval Italy, as well as concert life in early

nineteenth-century America. Her book *Senza vestimenta: The Literary Tradition of Trecento Song* (Ashgate, 2014) explores the relationship between music and poetry using interdisciplinary methods that focus on books as material objects. Currently an independent scholar and translator based on San Juan Island, Washington, she has previously taught at the University of North Carolina, Chapel Hill, and the University of Southern California.

Tom Perchard (*t.perchard@gold.ac.uk*) teaches in the Department of Music at Goldsmiths, University of London. He is the author of *After Django: Making Jazz in Postwar France* (University of Michigan Press, 2015) and *Lee Morgan: His Life, Music and Culture* (Equinox, 2006). His research articles appear in *American Music*, *Popular Music*, *Jazz Perspectives*, *Popular Music and Society*, *Journal of the Society for American Music* and *Popular Music History*.

Miranda Stanyon (*miranda.stanyon@kcl.ac.uk*) is a lecturer in Comparative Literature at King's College London. Her doctoral dissertation at Queen Mary University of London examined the place of music in the literary culture of the sublime in England and Germany. She has published in *German Quarterly*, *Studies in Romanticism* and *Modern Philology*.

Rachel S. Vandagriff (*rsvandagriff@gmail.com*) is a professor of music history and literature at the San Francisco Conservatory of Music. She received her doctorate from the University of California, Berkeley; her dissertation was entitled 'The History and Impact of the Fromm Music Foundation, 1952–1983'. She is currently at work on a book about the Rockefeller Foundation's, Ford Foundation's and Fromm Music Foundation's support of contemporary American music during the 1950s, 1960s and 1970s.