

CONTRIBUTORS

Philipp Blume studied composition at University of California, Berkeley (Ph.D.) and at the Musikhochschule Freiburg with Mathias Spahlinger. From 2005-2013 he taught the entire music theory curriculum at the University of Illinois, Urbana-Champaign. He took a hiatus from composition after leaving academia to train as a web developer. Recently he has begun work on a monodrama based on Yiannis Ritsos' poem 'Beneath the Shadow of the Mountain'. By day he works on the Wolfram|Alpha web client.

Ty Bouque writes about opera: its slippery histories, its sensual bodies, and what to do with the genre if the genre might be dead. They sing as one-fourth of the new music quartet Loadbang and can be found making noise with other ensembles around the world. They live in Detroit with an accordion they do not know how to play but would very much like to. More writing can be found at VAN Magazine, and on Substack: @preposterousreading.

Composer *Christian Carey* is Associate Professor of Music at Rider University, where he teaches in the Music Composition, History, and Theory Department of Westminster Choir College. He has composed eighty works and his research has been published in *TEMPO, Perspectives of New Music, The Open Space* and *Intégral*. His chapter on narrativity in Elliott Carter is published in a proceedings by Editions Delatour.

Edward Cooper is a composer and musicologist based completing a PhD at the University of Leeds, supervised by Scott McLaughlin and Martin Iddon and fully funded by the Arts and Humanities Research Council, through the White Rose College of Arts and Humanities (WRoCAH). His practice considers the listening body as, simultaneously acting as both a boundary and transmitter to *itself*, exploring various musical liminalities. As such his work is often very quiet and fragmentary.

Stephane Crayton is a composer, researcher and violinist, based at King's College, Cambridge, where he wrote his doctoral dissertation on theories of musical meaning. He is currently working on the music and writings of Jean-Philippe Rameau.

Andrés Gutiérrez Martínez (1984) is a Mexican composer and electronic music performer. He began his studies in his hometown and subsequently moved to Austria to study composition, music theory and computer music. He is a founding member and a strong collaborator of Schallfeld Ensemble,

based in Graz Austria, devoted to the promotion of contemporary music and sound art. He holds a PhD in Music Composition from UCSD and is currently a Postdoctoral Researcher in music perception at McGill University in Montreal.

Bryn Harrison is a composer and Professor in Composition at the University of Huddersfield. He has received many international commissions and performances from ensembles and soloists including Plus Minus, ELISION, Exaudi, Apartment House, Quatuor Bozzini, Wet Ink, Philip Thomas, Mark Knoop, Aisha Orazbayeva and Sarah Saviet and has released portrait discs on Another Timbre and HCR. He is co-author with Richard Glover of *Overcoming Form: Reflections on Immersive Listening* (University of Huddersfield Press, 2013) and, with Jennie Gottschalk and Richard Glover, of *Being Time: Case Studies in Musical Temporality*, (Bloomsbury, 2018). He is a recipient of the Paul Hamlyn Foundation Award for Composers.

Roger Heaton is Emeritus Professor of Music at Bath Spa University. He performs with groups such as the Kreutzer Quartet and the Gavin Bryars Ensemble and was Music Director of Rambert Dance Company and Clarinet Professor at the Darmstädter Ferienkurse für Neue Musik during the 1990s. Recent recordings include works by Trandafilovski, Radulescu and Boulez. He has contributed to the *Cambridge History of Musical Performance* and a chapter on Bryars' music for dance is forthcoming.

Aaron Holloway-Nahum is a composer, conductor, recording engineer and writer. He has composed for ensembles such as the BBCSO, LSO, Third Coast Percussion and HOCKET, and has held fellowships at Copland House, Aspen and Tanglewood. As managing director of Coviello Music Productions, he has produced and edited recordings with ensembles such as the Arditti Quartet and Ensemble Intercontemporain. He is the Artistic Director of The Riot Ensemble with whom he has conducted more than fifty world and UK premieres since 2012.

Alex Huddleston is a composer, graphic designer, and artist currently living in Buffalo, New York. His music occupies a liminal space in which serendipitous relationships emerge and collapse in a play of familiarity and otherness. Centered on themes of alienation, sorrow, anxiety, schizophrenia, and fear, his work embodies a singular affect - there is too much and too little, it is too fast and too slow, it

is elegant and awkward, it makes too much sense and makes no sense.

Füsun Köksal İncirlioğlu is a composer whose works have recently been programmed in various contemporary music festivals such as MaerzMusik (Berlin), the Schleswig Holstein Music Festival, Warsaw Autumn, Via Stellae Festival, KNM Contemporaries and the NOW Festival. Köksal graduated from the Hochschule für Musik Köln and received her PhD in composition, minoring in music theory, from the University of Chicago. She is associate professor at Yaşar University in İzmir and currently Fulbright Visiting Scholar at The University of Chicago. Since 2019 she is the artistic director of İzmir New Music Days.

Neil Luck is a composer and PhD researcher at the University of York. His practice-led research focuses on the relationship of experimental music-theatre to other interdisciplinary art forms. He has written for a range of soloists and ensembles in the UK and abroad, and presented work at music venues, festivals and galleries internationally. Neil is the founder of the music-theatre ensemble ARCO, and co-founder of squib-box alongside Adam de la Cour and Federico Reuben.

Michelle Helene Mackenzie is a researcher, artist, and musician who works across electronic, ambient, and noise music. Mackenzie is a PhD candidate at the University of California, San Diego, where she is developing artistic research across electronic composition and sound installation as part of a project that investigates histories of electronic and experimental music practices, sound studies and the sonic arts. Her forthcoming release with Stefan Maier on GRM Portraits sonically casts the speculative, posthuman ruins of Benjamin Bratton's *The Orchid Mantis of Sanzhi* and her recent ambient project with Scott Gailey, *Giddy Flame*, explores preindustrial mythologies of the night.

Kate Milligan is a Western Australian composer, designer, and musicologist currently based in London. With a background in feminist musicology, her work critically examines the entanglement of social and natural phenomena. She holds an MA from the Royal College of Art, and an MMus and BA(Hons) from The University of Western Australia. Kate has been commissioned by electro-acoustic ensembles internationally, and her writing is published in both academic and popular contexts.

Thomas R. Moore is conductor and trombonist with Nadar Ensemble and has premiered works at festivals such as //hcmf, Time of Music and the Darmstädter Ferienkurse. Moore was a member

of the orchestra at Theater Des Westens in Berlin, has regularly conducted the Orchestra of the Royal Dutch Air Force and was Musical Director for the musical, *Soldaat van Oranje*. In 2022 he was awarded a PhD by Antwerp University and the Royal Conservatoire of Antwerp, where he is now head of brass and a lecturer on artistic research. Moore also chairs the research council of the AP University College Schools of Arts.

Douglas Osmun is a composer and improviser working largely in the domain of digital media, exploring how contingency shapes musical structure and performer interpretation, as well as how it blurs boundaries between composer, performer, and machine intelligence. His compositional work is permeated by recurring themes of digital materiality, electronic mediation, cybernetic subjectivity, and the sublimity of entropy and excess. Osmun is a PhD candidate in composition at the University of California San Diego and holds a Lecturer position in Composition at San Diego State University where he teaches courses on electronic music, recording, and composition.

Caroline Potter is Visiting Reader in French Music at the Royal Birmingham Conservatoire. She has published books on Pierre Boulez, Erik Satie, the Boulanger sisters, and Henri Dutilleux and has given guest lectures and pre-concert talks worldwide. Her monograph, *Erik Satie, a Parisian composer and his world* (Boydell Press, 2016), was named *Sunday Times* Classical Music Book of the Year.

Oliver Soden is the author of *Michael Tippett: The Biography*, acclaimed by *Gramophone* as 'nothing short of miraculous', won the Somerset Maugham Award and a Royal Philharmonic Society Award. It was followed by highly acclaimed lives of Noel Coward and (semi-fictionalised) of Jeoffrey, the feline companion to 18th-century poet Christopher Smart. Oliver has written for many publications, including the *Times Literary Supplement*, *London Review of Books*, *TEMPO* and *Musical Quarterly*. For ten years he was part of the production team for BBC Radio 3's *Private Passions* and he has worked on numerous documentaries for the filmmaker John Bridcut, on subjects including Tippett, Colin Davis and Janet Baker.

Patrick Valiquet is Research Fellow in Music and Music Technology at the University of Huddersfield. In his previous post at the University of Edinburgh he held postdoctoral fellowships from the British Academy, the Institute of Musical Research, and the Fonds de Recherche

du Québec. From 2015 to 2021 he was Associate Editor of *Contemporary Music Review*. His first monograph, *Pierre Schaeffer and the Ethics of Experimental Music Research*, is forthcoming from Edinburgh University Press.

Maya Verlaak is a Belgian composer. Her creative process is guided by context and she develops different compositional techniques for each creative endeavour, using new notation systems to give performers insight into the compositional process. Her works have been commissioned and performed worldwide and appear on NMC Recordings, Birmingham Record Company and Another Timbre. She is a founding member of Post-Paradise concert series, Acid Police Noise Ensemble and is a member of iii (instrument inventors initiative). Maya studied composition at the Royal Conservatoire of The Hague. In 2019 she was awarded a PhD from Birmingham City University. She has taught composition at the Amsterdam Conservatoire since 2018.

Joanna Ward is a composer, performer, and researcher from Newcastle upon Tyne. She is interested in experimenting with scores and with sound, and her practice ranges across genre and between media, usually in collaboration with other performers and artists. She is presently interested in 'anti-work' utopias and what they would mean for compositional ethics and aesthetics. She performs contemporary and experimental musics for voice and also explores songwriting and improvisation, solo, with collaborators and with experimental collective Musarc.

Julie Zhu is a composer, artist, and carillonneur. She is the recipient of the Paul and Daisy Soros Fellowship for her interdisciplinary work, visual and aural, that has since been exhibited and performed internationally. Zhu studied at Yale University (mathematics), the Royal Carillon School, Hunter College (MFA art), and is currently pursuing a DMA in composition at Stanford University.