

## CONTRIBUTORS

*Richard Baker* is a composer based in Wales. His works have been commissioned by ensembles including Birmingham Contemporary Music Group, London Sinfonietta, the Fidelio Trio, Real Quiet and Ensemble T el emaque. His orchestral piece *The Price of Curiosity* (2019) was premiered by the BBC Symphony Orchestra in May 2022. Current projects include a second piano trio, commissioned by Wigmore Hall for the Atos Trio. Since 2013, Richard has been Research Fellow at Guildhall School of Music and Drama.

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 80 works and his research has been published in *TEMPO*, *Perspectives of New Music*, *The Open Space* and *Int egral*. His chapter on narrativity in Elliott Carter is published in proceedings by Editions Delatour.

*Andrew Chen* is an Australian composer and pianist, currently based in the UK. He is a Deputy Teacher of Composition at the Royal College of Music's Junior Department and a Producer-Curator at ScoreFollower, a widely distributed free-to-access online resource promoting new music by living composers and its performance. Alongside his research interests, which include timbre, human vocality and non-JI approaches to microtonality, he maintains an active performance practice that includes being a member of the National Youth Jazz Orchestra.

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

*Peter Falconer* is a composer, sound artist and parafictionalist based in the UK. He is Chief Archivist of the Seaton Snook archive – a collection of sounds and music from the abandoned County Durham seaside resort – and a voiceover artist, providing narration for several new-music composers. He recently attained his Ph.D. in Music Composition from the University of Southampton and is currently researching the folk songs of the Seaton Snook cocklewomen.

*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. Centred 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.

*Edmund Hunt* is a Derbyshire-based composer who writes instrumental, vocal and electroacoustic music. Since 2018, he has been a Postdoctoral Research Fellow in composition at Royal Birmingham Conservatoire. He is a co-investigator on the Arts and Humanities Research Council-funded project *Augmented Vocality: Recomposing the Sound of Early Irish and Old Norse*, which began in November 2020. He is currently working on several dance projects.

*Marat Ingeldeev* is a London-based performer, researcher and writer on new music. He also co-hosts the Violet Snow podcast. Marat is one of the founding members of the New Maker Ensemble. He has given lectures and presentations on new music at various conferences and events, including the Gnesin Contemporary Music Week 2020, 2021 and 2022, the Gnesin Academy and ZIL Culture Centre.

*Andr es Guti errez Mart inez* 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 of, and regulator collaborator with, the Schallfeld Ensemble, based in Graz, Austria, devoted to the promotion of contemporary music and sound art. He holds a Ph.D. in Music Composition from University of California San Diego and is currently a Postdoctoral Researcher in music perception at McGill University in Montreal.

*Florence Anna Maunders* is a multi-international award-winning composer, performer, educator and music writer. Following an undergraduate degree at Royal Northern College of Music, and a Masters at Birmingham City University, she is currently enjoying a doctoral studentship at Cardiff alongside teaching and conducting work. She regularly works as a composer and her music is frequently programmed and commissioned by leading ensembles, orchestras, festivals and soloists across the UK, Europe, the US and the rest of the world.

*Thomas Metcalf* is a composer and researcher working in the field of comparative arts and contemporary music. He completed his D.Phil. at Oxford University in October 2021 and has since held a Junior Teaching Fellowship at the Ashmolean Museum alongside teaching at various colleges in Oxford. From October 2022 to July 2023, Thomas was the Junior Anniversary Fellow at the Institute for Advanced Studies in the Humanities at the University of Edinburgh, pursuing his interdisciplinary project Photography and/as Music. He is also a member of the Doctoral and Early Career Research Board for the Association for Art History. [www.thomasmkmetcalf.com](http://www.thomasmkmetcalf.com).

*Aaron Moorehouse* is a composer, educator and psychological support worker, currently based in York, UK. He is in the process of completing a Ph.D. as part of Bath Spa University's Open Scores Lab, and is supervised by James Saunders, Robert Luzar and Stuart Wood (Guildhall School of Music and Drama). His research articulates the links between socially engaged sound practices and music therapy research through various interviews, surveys, collaborations and the creation of a hybrid practice. Recent papers on these endeavours have also been published by *Organised Sound*, *Voices*, *Riffs* and *Question*.

*Caroline Potter* is a writer and lecturer who specialises in French music. A Visiting Fellow of the Institute of Modern Languages Research, University of London, she has published books on Satie, the Boulanger sisters and Dutilleux. She is a frequent broadcaster and was Series Advisor to the Philharmonia Orchestra's City of Light: Paris 1900–1950 season. Her latest book, *Erik Satie, a Parisian composer and his world* (Boydell Press,

2016), was named *Sunday Times* Classical Music Book of the Year.

*Tim Rutherford-Johnson* is the author of *Music after the Fall: Modern Composition and Culture since 1989* (University of California Press, 2017) and editor of the *Oxford Dictionary of Music*, 6th edition. He blogs about contemporary music at [www.johnsonsrambler.wordpress.com](http://www.johnsonsrambler.wordpress.com).

*Mia Windsor* is a Leeds-based composer and improviser. Mia is interested in manipulating the timbres of instruments using live electronics to cause glitches and then developing these glitches through recursive processes. Mia also makes pipe-organ drone music, writes about the creative potential of artificial intelligence and plays synth in the band Static Caravan. She was awarded the Berkofsky Arts Award for her sound installation *eō: an evolutionary sound installation*, which used a genetic algorithm to evolve microtonal vocal music.

*Sarit Shley Zondiner* is an Israeli composer. Her compositions include orchestral, chamber and electro-acoustic works and have been performed in major festivals and concert series by the Jerusalem Symphony Orchestra, Israel Contemporary Players and Meitar Ensemble, among others. Her opera *ASD* was commissioned and premiered at the Israel Music Fest in December 2020. She has been awarded various scholarships, including by the Siday Foundation of the Jerusalem Institute of Contemporary Music and the America–Israel Cultural Foundation. She is currently a Ph.D. candidate in a joint composition and musicology programme of the Hebrew University of Jerusalem and the Jerusalem Academy of Music and Dance.