

CONTRIBUTORS

Uri Agnon is an Israeli, composer and activist, currently based in London. His work forges a close connection between the musical, the theatrical, and the political. He is a practice-based postgraduate researcher in the University of Southampton studying activism in New Music.

Robert Barry is a freelance writer and musician, based in London. His writing has appeared in *The Guardian*, *The Wire* and *Frieze* magazine. He has lectured at the Darmstädter Ferienkurse für Neue Musik, Zagreb Academy of Music and St Martins College of Art. As a composer/performer, he has worked with sculptors, choreographers, filmmakers, installation artists; he once got to number two in the Japanese pop charts. His most recent book, *Compact Disc* (2020), was published in Bloomsbury Publishing's Object Lessons series.

Alana Blackburn is a Senior Lecturer in Music at the University of New England, Australia. As a professional recorder player, she specialises in both historical performance practice and contemporary music. She has commissioned several Australian works, specifically electroacoustic and multimedia works by female composers and sound artists.

Philipp Blume studied composition at University of California, Berkeley (Ph.D.) and at the Musikhochschule Freiburg (under 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.

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. He is completing a PhD at the University of Leeds, supervised by Scott McLaughlin and Martin Iddon, 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.

Max Erwin is a musicologist, composer, and lecturer at the University of Malta. He received his PhD from the University of Leeds, funded by a Leeds Anniversary Research Scholarship, in 2020. His research is primarily focused on musical avant-gardes and their institutional networks, and his writing has appeared in *Twentieth-Century Music*, *Perspectives of New Music*, *Music & Literature*, *TEMPO*, *Revue belge de Musicologie*, *Nuove Musiche* and *Cacophony*.

Silvio Ferraz is composer and professor of Musical Composition at the São Paulo University and has a PhD in Semiotics from the Catholic University of São Paulo. He has participated in the seminars of Brian Ferneyhough at the Royaumont Foundation and under Gerard Grisey and Jonathan Harvey at IRCAM. His compositions have been performed throughout Europe and at the Sonido das Americas Festival in the Carnegie Hall, New York. He is a CNPq Research Fellow and has published four books, as well as chapters and articles. Currently he is researching compositional processes with extended techniques and technological processing.

Richard Louis Gillies is a scholar specialising in the music and cultural practices of Soviet Russia. His first book, *Singing Soviet Stagnation: Vocal Cycles from the USSR, 1964–1985*, explores the intersection between identity, culture, society, and politics during the post-Stalinist period through hermeneutical and structural analyses of vocal cycles by Dmitri Shostakovich, Georgy Sviridov, and Valentin Silvestrov, and was recently published as part of Routledge's *Russian and East European Music and Culture* series. He is currently a lecturer in music at the University of Glasgow.

Andrés Gutiérrez Martínez is a Mexican composer and electronic music performer. He began his studies in his Mexico, subsequently moving to Austria to study composition, music theory and computer music. He is a founding member of the Graz-based Schallfeld Ensemble, devoted to the promotion of contemporary music and sound art, with whom he regularly collaborates. He holds a PhD in Music Composition from UCSD and is currently a Postdoctoral Researcher in music perception at McGill University in Montreal.

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 from 1982 until 1994. 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.

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.

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 most recent book, *Erik Satie, a Parisian composer and his world* (Boydell Press, 2016), was named Sunday Times Classical Music Book of the Year.

William Teixeira is a cellist and professor of Performance Studies at the Federal University of Mato Grosso do Sul in Brazil. He holds a BA in Cello Performance from the São Paulo State University, an MA in Music from Campinas University and a PhD in Music from São Paulo University. As a cellist he is primarily dedicated to performing contemporary music: he has premiered dozens of works from several

generations of Brazilian composers, including performances as a soloist with the Campinas University Orchestra and the São Paulo University Chamber Orchestra.

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 genres 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, as well as exploring songwriting and improvisation, solo, with collaborators and with experimental collective Musarc.

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 band Static Caravan. She was awarded the Berkofksy Arts Award for her sound installation *eō: an evolutionary sound installation* which used a genetic algorithm to evolve microtonal vocal music.

J.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.