

## CONTRIBUTORS

*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 *Intégral*. His chapter on narrativity in Elliott Carter is published in a proceedings by Editions Delatour.

*Ed Cooper* is a composer and musicologist completing a Ph.D. 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. 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.

*Liam Dougherty* is a composer and media artist based in London. He was born and raised in Denver, Colorado and studied Art History at the University of Michigan. He works between electro-acoustic concert music, multimedia installation and experimental film. Recent recognition includes the Elgar Memorial Prize in Composition, following the completion of his master's degree at the Royal College of Music, London, where he studied with Jonathan Cole and Catherine Kontz, and the RCM's Accelerate Award, which will support the development of a new large-scale performance and installation of his series of works with deconstructed pianos and feedback.

*Christine Dysers* is a postdoctoral researcher at the Uppsala University Department of Musicology. Her research is broadly concerned with music after 1989, with a particular focus on the aesthetics of repetition, music and the political, musical borrowing and the notion of the uncanny. She holds a Ph.D. in music from City, University of London, and in 2021 she was appointed as a Fulbright Visiting Scholar in the Department of Music at Columbia University. She is the author of *Critical Guides to Contemporary Composers: Bernhard Lang* (Intellect, 2023).

*Max Erwin* is a musicologist, composer and lecturer at the University of Malta. He received his Ph.D. 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*.

*William Fourie* is a lecturer at Rhodes University's Department of Music and Musicology. His research interests include issues of post-apartheid musical modernism in South Africa, decolonial approaches to musicology and musical hermeneutics. As a curator of new-music festivals, he has published widely on contemporary South African composers and the postcolonial geopolitics of their music on the global stage.

*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 Darmstadt 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 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 which he has conducted more than 50 world and UK premieres since 2012.

*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 an AHRC-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.

*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. [www.evanjohnson.info](http://www.evanjohnson.info)

*Gabriel Jones* is a pianist and musicologist. He gained a BMus in piano performance from Trinity Laban Conservatoire and an MMus in Musicology from King's College London. He worked as a piano teacher and music lecturer at KM Conservatory of Music and Technology in Chennai before moving to Leeds University in 2018 to undertake a Ph.D. in the performance practice of Stockhausen's *Klavierstücke*. His methodology combines analysis of scores, recordings, performer testimony and his own pianistic insights to inform new ways of listening and performing these works, culminating in a series of experimental studio recordings of *Klavierstücke I, VII and X*.

*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 electroacoustic ensembles internationally, and her writing is published in both academic and popular contexts.

*Hugh Morris* is a freelance journalist and critic based in Manchester, who contributes to *The New York Times*, *Guardian*, *VAN Magazine*, *Bandcamp* and *Jazzwise* on jazz, classical, improvised and contemporary music.

*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.

*Ian Power* is a composer and performer. His music has been performed by ensembles and soloists in the US, UK, Germany, Denmark and Israel, and is available on Carrier Records. He is Assistant Professor and Director of Integrated Arts at the University of Baltimore, where he won the Distinguished Teaching Award. He has lectured at the American Musicological Society, American Studies Association and universities in the US, UK and Turkey.

*Lauren Redhead* is a composer of experimental music whose work is published by Material Press (Berlin), a performer of music for organ and electronics that has been released on the sfz music and pan y rosas discos labels, and a musicologist who writes about the aesthetics and socio-semiotics of twentieth and twenty-first century musics. She is Senior Lecturer in 20th and 21st Century Music and Co-Head of Department at Goldsmiths, University of London.

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