

Notes on Contributors

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Daniela Fugellie is Assistant Professor at the Instituto de Música de Universidad Alberto Hurtado in Santiago de Chile. Currently she is directing the research project ‘Alternative spaces of contemporary music in Chile, 1945–95 (2017–20)’ funded by the National Agency for Research and Development. She received her PhD at the Universität der Künste Berlin in 2016 (*‘Musiker unserer Zeit’*. *Internationale Avantgarde, Migration und Wiener Schule in Südamerika*, Munich: text+kritik, 2018). She was a research assistant at the University of the Arts in Berlin (2012–15) and at the Hochschule für Musik Franz Liszt in Weimar (2010–12). Her research interests include twentieth- and twenty-first-century Latin American art music, the cultural transfers between Latin America and Europe, and the cultural history of music.

Stefano Gavagnin is a Professor of Humanities in Secondary Education in Venice (Italy) and an independent researcher. He received his PhD in Musicology at Sapienza Università di Roma. His research focuses on popular Latin American music, especially on the dissemination of New Chilean Song and Andean music in Italy. He has published research articles on these topics in the journals *Rivista Italiana di Musicologia* and *Literatura chilena: creación y crítica*, as well as in edited volumes such as *Música y construcción de identidades: poéticas, diálogos y utopías en Latinoamérica y España* (2018), *Donne in fuga – Mujeres*

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Madison Heying is a Lecturer at the University of California, Santa Cruz and the Audience Development Director and co-founder of Indexical, a non-profit dedicated to experimentation in music. Her research centres on electronic and experimental music with a particular focus on the work of women. Her dissertation is a study of Carla Scaletti, the Kyma system and the Kyma user community. Her work has been published in *Sound American* and *Tempo*, and she has presented papers at the annual meetings of the American Musicological Society, the Society for Ethnomusicology and the Society for American Music.

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Alastair Williams is a Professor at Keele University UK, and has research interests in modernism, Austro-German traditions and subjectivity in music. He is the author of *New Music and the Claims of Modernity* (1997), *Constructing Musicology* (2001) and *Music in Germany since 1968* (2013). He is also a contributor to the *Cambridge History of Twentieth-Century Music* (2004) and the *Routledge Research Companion to Musical Modernism* (2019) and has published in a wide range of journals. Furthermore, he wrote an article on the first era of the London Sinfonietta for the ensemble's 50th anniversary concert in January 2018. He has received funding from the Arts and Humanities Research Council and the British Academy, and is on the advisory panel of the journal *Music Analysis*.