

Notes on Contributors

Stephen Graham is a Lecturer in Music at Goldsmiths, University of London, where he specializes in twentieth- and twenty-first-century music and culture. His book on underground and fringe experimental musics, *Sounds of the Underground*, was published by University of Michigan Press (2016). Stephen has had articles or chapters published on fringe avant-gardes (*Perspectives of New Music*, 2010), Justin Timberlake (*American Music*, 2014), *The X Factor* and reality television (*Popular Music*, 2017), and popular modernism (*Routledge Research Companion to Modernism*, 2018).

Kai Arne Hansen is Associate Professor of music at the Department of Art and Cultural Studies at the Inland Norway University of Applied Sciences and holds a PhD in critical musicology from the Department of Musicology, University of Oslo. He specializes in the study of popular music and identity with primary research interests including pop music, gender and sexuality, audiovisual aesthetics, music and media, and children's musical cultures. He is currently working on a monograph that conceptualizes 'post-boy band masculinity', forthcoming from Oxford University Press. He is editor-in-chief of the *Norwegian Journal of Musicology*.

Trent Leibert holds a PhD from the University of Chicago (Music History & Theory) and has been awarded fellowships from the Social Sciences & Humanities Research Council of Canada, the Paul Sacher Stiftung, and the Deutsche Akademische Austauschdienst. His musicological research focuses on questions surrounding subjectivity, affect, and technology in electronic, popular, and concert music of the last fifty years. He has published in the journals *Contemporary Music Review* and *Opera Quarterly*, and in the collected volumes *Music in Contemporary Philosophy* and *The Routledge Research Companion to Modernism in Music*. He is also an active electronic musician and pedagogue.

Judy Lochhead teaches music theory and history at Stony Brook University, focusing on the most recent practices in contemporary classical music and their interactions with recent musical practices in popular and jazz traditions. She has recently published *Reconceiving Structure in Contemporary Music: New Tools in Music Theory and Analysis* (Routledge, 2016) and *Music's Immanent Future: Deleuzian Turn in Music in Music Studies* (Routledge, 2016).

Andrea Moore is Assistant Professor of Music at Smith College. She has worked primarily on new music and concert culture since 1989, focusing on issues of representation, labour, capital, and prestige. Other research interests include musical memorials, experimental practices, and institutional critique. She is co-founder of the Musicology and the Present conference series.

Jordan Musser is a PhD candidate in musicology at Cornell University. His dissertation, 'Managing the Crisis: Music, Neoliberalism, and the Popular Avant-Garde in Britain, 1975–84', offers an archival study of how free improvisers, performance artists, punk bands, and dub producers both reacted against and ambivalently drew on emerging Thatcherite ideologies, and the ways such negotiations fuelled the traversing of avant-garde and mass-popular formations. His research has recently been supported by the DAAD and the Westfield Center for Historical Keyboard Studies, and has been published in the *Journal of the American Musicological Society*, *Metal Music Studies*, and *Sounding Out!* Prior to Cornell, Jordan completed an MA in the Humanities at the University of Chicago, and worked for Grove Music Online.

John Phippen is Assistant Professor of Music at Colorado State University. His courses address sociological and anthropological studies of music, musical practices around the world, and histories of music in the United States and Europe. His primary research has been an extended ethnographic study of the new music scene in Chicago. Blending approaches from labour studies and aesthetic theory, he writes about the struggle in the new classical music scene in the United States. He has presented his research at meetings of the American Musicological Society, the Society for Ethnomusicology, the Society for American Music, and College Music Society, among others.

Marianna Ritchey is Assistant Professor of Music History at the University of Massachusetts, Amherst. She writes about Berlioz and French romantic culture, and about dynamics between classical music and capitalist ideologies in the contemporary United States. Her book *Composing Capital: Classical Music in the Neoliberal Era* (2019) is published by University of Chicago Press. She is also co-founder of Musicology and the Present, a conference series that engages a range of scholarly responses to musical, social, political, and economic questions emerging around contemporary music.

Anne C. Shreffler is James Edward Ditson Professor of Music and an Affiliate of the Department of Germanic Languages and Literatures at Harvard University, having previously been a professor at the Musikwissenschaftliches Institut of the University of Basel in Switzerland from 1994 to 2003. Her research interests include the musical avant-garde in Europe and America, with special emphasis on the political and ideological associations of music. She has published on new music, historiography, composers in emigration, performance theory, and contemporary opera, as well as on the music of Hanns Eisler, Anton Webern, Igor Stravinsky, Elliott Carter, John Corigliano, Bruno Maderna, and Youghi Pagh-Paan. Her current projects include a book in progress, *Musical Utopias: Progressive Music and Progressive Politics in the Twentieth Century* (under contract with University of California Press), and distant plans for a book on the new music ecosystem.

Diego Alonso Tomás is a postdoc researcher at Humboldt University working on the project 'Hanns Eisler in Republican Spain'. He studied Musicology at the Complutensian University in Madrid, then received his PhD in 2015 from La Rioja University with a thesis on the influence of Schoenberg's music and aesthetics on Roberto Gerhard. He has been a visiting scholar at Humboldt University in Berlin (2010 and 2013), the University of Cambridge (2011), and Goldsmiths, University of London

(2012). In 2014 he was awarded a research scholarship by the Staatliches Institut für Musikforschung (Berlin) for the study of the reception of Schoenberg's music in Catalonia. He has taught courses on music analysis and music history at La Rioja University and Salamanca University. He contributed to *The Roberto Gerhard Companion* (Ashgate, 2013) and has published in leading musicology journals such as *Acta Musicologica*.