

Notes on Contributors

Laura Emmery is Assistant Professor of Music Theory at Emory University. Her research focuses on twentieth/ twenty-first-century music and post-tonal theory, with an interdisciplinary approach that draws on philosophy, literary criticism, critical theory, and performance studies. Having spent over two years at the Paul Sacher Stiftung conducting a critical study of the original sources, her analysis of Elliott Carter's music incorporates sketch study in tracking the composer's evolution and process. Her work on Carter has been published in *The Musical Quarterly*, *Contemporary Music Review*, *Tempo*, *Twentieth-Century Music*, *Sonus*, *Mitteilungen der Paul Sacher*, and *Form and Process in Music, 1300–2014: An Analytical Sampler*. Her monograph, *Compositional Process in Elliott Carter's String Quartets: A Study in Sketches*, is currently in press.

Emily Margot Gale is an interdisciplinary music scholar with interests in North American popular music spanning the eighteenth century to the present. Her book in progress, *Sentimental Songs for Sentimental People*, explores the intersections between sentimentalism, gender, class, and race with chapters on nineteenth-century ballads, the *National Barn Dance*, *Sing Along with Mitch*, and 1970s soft rock. Her work has been published in *Opera Quarterly* and *Journal of the Society for American Music*. In 2014 she completed her PhD in Critical and Comparative Studies in Music at the University of Virginia.

Matthew Lorenzon is the Founder and Director of the Melbourne Music Analysis Summer School and the educational content producer for ABC Classic's digital channels. His doctorate from the Australian National University focused on the collaborative creative process of the philosopher Alain Badiou and the composer Xavier Darasse. He has lectured in Germany and Australia and has worked extensively in music journalism.

Matthew Machin-Autenrieth is a Senior Research Associate at the University of Cambridge and an affiliated researcher at the Woolf Institute. He completed a PhD in ethnomusicology at Cardiff University in 2013 with a thesis concerning the relationship between flamenco and regional identity politics in Andalusia, Spain. This research was published in the monograph *Flamenco, Regionalism and Musical Heritage in Southern Spain* (Routledge, 2017). His postdoctoral research explores collaborations between flamenco and North African musicians, framed by wider debates regarding immigration and multiculturalism in Andalusia. In 2017, he was awarded a European Research Council Starting Grant to lead a team-based project entitled 'Past and Present Musical Encounters across the

Strait of Gibraltar' (2018–23). The project explores how the notion of a collective European–North African cultural memory has been articulated through music for different sociopolitical ends in colonial and postcolonial contexts.

Simon Morrison is Professor of Music and Slavic Languages and Literatures at Princeton University. The second, revised edition of his book *Russian Opera and the Symbolist Movement* is forthcoming from the University of California Press. He is also the author of *Bolshoi Confidential* (Norton, 2016), *The Love and Wars of Lina Prokofiev* (Houghton, 2013), and *The People's Artist: Prokofiev's Soviet Years* (Oxford, 2009).

David Salkowski is a PhD candidate in musicology at Princeton University. His interests encompass a broad range of issues pertaining to music, aesthetics, and religion in the late nineteenth and early twentieth centuries, with a special emphasis placed on Russia and Eastern Europe. Salkowski's current project, based on archival research in St Petersburg and Moscow, explores the role of music in reshaping conceptions of Russian Orthodoxy in the final years of the Russian Empire.

Beth Snyder is an Associate Tutor in the Department of Music and Media at the University of Surrey, having also occupied positions as a Visiting Lecturer (of music) at Scripps College and (of philosophy) at California State University, San Bernardino. Motivated by an interest in music's role in the construction and critique of national identity and in the establishment of cultural legitimacy, her current research explores the political uses of Greek myth on the East German opera stage. Beth is also interested in exploring intersections between music and philosophy. She is currently investigating philosopher Ernst Bloch's provocative theory of music's significance, a theory that – in its emphasis on music's central role in the realization of human potential and in the cultivation of communal life – offers an alternative to hedonic theories of aesthetic value.

Toby Young is a popular music researcher, with a particular focus on electronic dance music and its ability to mediate complex social, musical, and aesthetic spaces. He is currently the Gianturco Junior Research Fellow at Linacre College, Oxford, with a project focusing on the interaction between dance music and philosophy. Toby has given numerous public talks and lectures, including a TEDx talk, a series of three radio programmes on 'Artistic Knowledge' for Resonance FM, talks on the creative process and music industry for Saïd Business School, and a lecture on beauty and taste for Gresham College. He is also an award-winning songwriter, who has collaborated with artists including the Rolling Stones, Duran Duran, Chase & Status, MOKO, and Jacob Banks.