

## Notes on Contributors

**David Cline** gained his PhD on Morton Feldman's graph music in 2011 from the University of London. He is currently an Early Career Research Associate at the Institute of Musical Research.

**Patrick McCreless** is Professor of Music, and formerly Chair of the Yale Department of Music (2001–7). Previously he taught at the Eastman School of Music, the University of Chicago (visiting appointment), and the University of Texas at Austin. His early work was on Wagner and the chromatic music of the later nineteenth century. He has also published on the history of music theory, rhetoric and music, performance and analysis, musical gesture, and the music of Shostakovich, Elgar, and Nielsen. He is a former President of the American Society for Music Theory, and was the keynote speaker at its annual conference in 2010.

**Hettie Malcomson** is Lecturer in Ethnomusicology at the University of Southampton. She completed a PhD at the University of Cambridge on *danzón*, a popular Cuban music-dance form performed daily in the Port of Veracruz, Mexico. Her current research interests include music, dance, and ageing; genre and transnational flows; racialization, class, and gender processes; and knowledge production and expertise.

**Christopher Mark** is a Senior Lecturer in Musicology at the University of Surrey, where he has served as Head of Department (2005–9). He was co-founder of *twentieth-century music*, serving as its editor-in-chief until January 2009, and founder of the biennial International Conference on Music since 1900. He is the author of *Early Benjamin Britten* (Garland, 1995) and *Roger Smalley: a Case Study of Late Twentieth-Century Composition* (Ashgate, 2012) and of numerous articles, conference papers, and book chapters on Britten, Smalley, Elgar, Vaughan Williams, Warlock, and Tippett. *Britten: an Extraordinary Life* is scheduled for publication by the Associated Board of the Royal Schools of Music in Britten's centenary year, and he is currently working on a monograph on melancholy in twentieth-century English music.

**Nanette Nielsen** is Lecturer in Music at the University of Nottingham. Her research is interdisciplinary, and her principal research interests are music and philosophy (especially music and ethics), and German music, culture, and critical thought during the first half of the twentieth century. She has published most recently on Paul Bekker, Hugo Herrmann, and the melodramatic aesthetic in the volume *Melodramatic Voices*, edited by Sarah Hibberd (Ashgate, 2011). Her latest book, *Music and Ethics* (Ashgate, 2012), was co-authored with Marcel Cobussen.

**David C. Paul** is an Assistant Professor at the University of California, Santa Barbara. He is the author of *Charles Ives in the Mirror: American Histories of an Iconic Composer* (University of Illinois Press, 2013). He has published in the *Journal of the American Musicological Society* and is the author of an essay entitled 'Censorship and the Politics of Reception: the Filmic Afterlife of Marc Blitzstein's *The Cradle Will Rock*', in *The Oxford Handbook of Music and Censorship* (Oxford University Press, forthcoming).

**J. Griffith Rollefson** is ACLS New Faculty Fellow and Visiting Assistant Professor of Musicology and Ethnomusicology at the University of California, Berkeley, where he teaches courses on global hip hop, jazz, and American musics. His work has appeared in the *Black Music Research Journal*, *Popular Music and Society*, and in the collections *Native Tongues: an African Hip Hop Reader* and *Crosscurrents: American and European Music in Interaction, 1900–2000*. He was recently named UC Berkeley Chancellor's Public Scholar for his community research project Hip Hop as Postcolonial Studies in the Bay Area, and is currently preparing his book *European Hip Hop and the Politics of Postcoloniality* for publication.

**Paul Steinbeck** is Assistant Professor of Music at Washington University in St Louis, and founding chair of the Society for Music Theory's interest group on improvisation. His research, which focuses on analysis, the social implications of improvisation, and African-American music, has appeared in *Critical Studies in Improvisation*, *Jazz Perspectives*, the *Journal of the Society for American Music*, and elsewhere. Presently he is at work on a book entitled *Message to Our Folks: The Art Ensemble of Chicago, Improvisation, and Great Black Music*. He is also a bassist, composer, and improviser.

**Philip Thomas** specializes in performing experimental music, both notated and improvised, as a soloist and with Apartment House, winners of the 2012 Royal Philharmonic Society award for Chamber Music and Song. Recent solo projects have included programmes of Canadian and British experimental music, a twelve-hour performance of Cage's *Electronic Music for Piano*, and a survey of Christian Wolff's piano music, which he has also recorded for future release. He has also performed with the Merce Cunningham Dance Company. He is currently Reader in Music at the University of Huddersfield, co-director of CeReNeM, and co-editor of *Changing the System: the Music of Christian Wolff* (Ashgate, 2010).

**Abigail Wood** teaches ethnomusicology at the University of Haifa and at SOAS, University of London. Her research currently focuses on sound and music in public spaces in Jerusalem's Old City, and her book on contemporary Yiddish song will be published by Ashgate in 2013.