

Notes on Contributors

Yves Balmer is maître de conférences in music and musicology at the École normale supérieure, Lyon and professor of musical analysis at the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP), as well as editor-in-chief of the *Revue de musicologie*. His research focuses mainly on Olivier Messiaen and, more generally, musical creativity in twentieth and twenty-first century France. As well as numerous articles and chapters, Balmer is the author of *Michèle Reverdy : compositrice intranquille*, (co-written with Emmanuel Reibel, 2014) and co-editor of *Résonances Polyphoniques : hommage à Michaël Lévinas* (with Thomas Lacôte and Jean-Claire Vançon, 2014).

Eliot Bates is a scholar specializing in the emergence and development of digital music technologies, and the transformations to instrumental performance practice that accompanied the adoption of computer-based recording techniques. An ethnomusicologist by training, he has conducted over three years of field research in Turkey, and is the author of *Music in Turkey: Experiencing Music, Expressing Culture* (OUP, 2011) and articles on acoustic instruments, aesthetics, studio architecture, and the industry for Anatolian minority language popular musics. His newest monograph, entitled *Digital Tradition: Arranging and Engineering Traditional Music in Turkey*, will be published by Oxford University Press in 2016. Eliot is a Lecturer in Ethnomusicology and Popular Music Studies at the University of Birmingham (UK), and following his PhD studies at UC Berkeley he was an ACLS New Faculty Fellow at Cornell and taught at the University of Maryland, College Park. In addition to his scholarly interests, for twenty years Eliot has been a performer and recording artist on the oud.

James N. Bennett received his B.M. in cello performance from Vanderbilt University, his M.M. in music theory from Louisiana State University, and his Ph.D. in music theory from the University of Wisconsin–Madison. Bennett has presented multiple papers at the Midwest Graduate Music Consortium, at the annual meetings of Music Theory Midwest and the Society for Music Theory, and at the joint meeting of the AMS/SMT Philosophy and Music Interest Groups. His most recent papers derive from his dissertation, *Explosions of Diversity: Béla Bartók's Evolutionary Model of Folk Music* (2015). Aside from Béla Bartók and evolutionary biology, Bennett's current research interests include mathematical approaches to music — graph theory and category theory — the Marxist critical tradition, and the music theory of the 19th and early 20th centuries. He currently teaches music theory at the University of Northern Iowa.

Christopher Brent Murray is a postdoctoral researcher (chargé de recherches) with the FRS/FNRS (National Fund for Scientific Research, Belgium) at the Université

libre de Bruxelles where has also taught music analysis since 2012. Educated in composition and music theory at the Eastman School of Music (BM) and New York University (MA), Murray completed his studies in France, with a doctoral dissertation in musicology at Université Lumière Lyon 2 (*Le développement du langage musical d'Olivier Messiaen*, 2010). A specialist on the music of Olivier Messiaen, Murray is also interested in diverse aspects of French and Belgian musical culture, particularly musical life during the Second World War, the evolution of the professional musician's trade during the twentieth century and historical instruction techniques at the Paris Conservatoire. He is the principal editor and project instigator of *Musical Life in Belgium During the Second World War* (a special volume of the *Revue belge de musicologie* co-edited with Marie Cornaz and Valérie Dufour).

Christopher Chowrimootoo is an Assistant Professor of Musicology and Liberal Studies at the University of Notre Dame. His publications include articles and essays in *Eighteenth-Century Music*, *Cambridge Opera Journal*, *Opera Quarterly* and the *Journal of the Royal Musical Association*. His article 'Bourgeois Opera: *Death in Venice* and the Aesthetics of Sublimation' (2011) was awarded both the Royal Musical Association's Jerome Roche Prize and the Kurt Weill Foundation article prize. He is currently working on his first monograph, *Middlebrow Modernism: Britten's Operas and the Great Divide*.

Byron Dueck is Lecturer in Ethnomusicology at the Open University. His research interests include North American Indigenous music and dance, Cameroonian traditional and popular music, and musical publics. His work on Indigenous music and dance is the basis of a monograph, *Musical Intimacies and Indigenous Imaginaries* (Oxford University Press, 2013). In 2014 he was a co-investigator on the AHRC-funded project 'Online Networks and the Production of Value in Electronic Music', and from 2009 to 2011, he was a co-investigator on the AHRC-funded project 'What Is Black British Jazz?' He is the co-editor, with Martin Clayton and Laura Leante, of *Experience and Meaning in Music Performance* (Oxford University Press, 2013) and the co-editor, with Jason Toynbee, of *Migrating Music* (Routledge, 2011).

Matthew Jordan is Associate Professor of Media Studies at the Pennsylvania State University, USA. He is co-director of the Social Thought Program at PSU, and is North American Representative to the Board of the Association for Cultural Studies. He writes and teaches on how popular music and media are used to generate ideology and regimes of management in everyday life. He is the author of *Le Jazz: Jazz and French Cultural Identity* (University of Illinois, 2010) and several articles on jazz in French culture. He has also written on music related topics like "Obama's Ipod: Popular Music and the Perils of Post-Political Populism," *Popular Communication* (2013) and "Canned Music and Captive Audiences: The Battle

over Public Soundspace at Grand Central Terminal and the Emergence of the New Sound.” *The Communication Review* (2014).

Peter Kupfer is Assistant Professor of Music History at Southern Methodist University in Dallas, TX. He received his Ph.D. in music history and theory from the University of Chicago in 2010 with a dissertation on the Soviet musical comedy films of Grigory Aleksandrov and Isaak Dunayevsky. He has taught at the University of Chicago, DePaul University in Chicago, and he was a Visiting Assistant Professor of Music at Reed College in Portland, OR in 2010–11. His research focuses on intersections of music, ideology, and multimedia, with particular interests in 19th century German music, 20th century Russian/Soviet music, and music in television

commercials. His work has appeared in the *Journal of Musicology* and in the edited volume *Classical Music in the German Democratic Republic: Production and Reception*.

Thomas Lacôte is a composer, *titulaire* of the main Cavallé-Coll organ of the Église de la Sainte-Trinité in Paris and professor of musical analysis at the Conservatoire national supérieur de musique et de danse de Paris (CNSMDP). His study of compositional practices draws upon diverse musical backgrounds and interweaves analysis, interpretation and creation. His first monographic CD as a composer and improviser, *The Fifth Hammer*, was released by Hortus in 2013. A laureate of the French Académie des Beaux-Arts, Lacôte is co-editor of *Résonances Polyphoniques : hommage à Michaël Lévinas* with Yves Balmer and Jean-Claire Vançon (2014).