

Notes on Contributors

Jonathan Cross is Professor of Musicology at the University of Oxford, and Tutor in Music at Christ Church, Oxford. He is also a research associate as part of the 'Analysis of Musical Practices' research team at Ircam, Paris. His publications range widely across issues in the musical modernism of the twentieth and twenty-first centuries, including three books on the music of Stravinsky and two on the music of Birtwistle.

Dimitris Exarchos is a theorist and musicologist specializing in contemporary music, and is currently teaching at Goldsmiths, University of London. He has published in books and journals on the music and compositional thinking of Xenakis, Ferneyhough, and others. His research explores the intersections between post-structuralist philosophy and contemporary composition; his analytical work includes computational and mathematical approaches.

Jonathan Goldman is Associate Professor of Musicology at the Faculty of Music of the Université de Montréal. His research focuses on modernist and avant-garde music in a regional perspective. His book *The Musical Language of Pierre Boulez* (CUP, 2011) won an Opus Prize for book of the year. An edited volume on Quebec composers (*La création musicale au Québec*, PUM, 2014) and another on creative process (*Texts and Beyond*, UT Orpheus, 2016) have been published in recent years. He co-edited with Jonathan Dunsby *The Dawn of Musical Semiology* (University of Rochester Press, 2017), a festschrift for Jean-Jacques Nattiez. He was editor of the contemporary music journal *Circuit, musiques contemporaines* from 2006 to 2016 and music editor of the *Routledge Encyclopedia of Modernism* (2016). His articles have appeared in journals such as *Perspectives of New Music*, *American Music*, *Music Analysis*, *Tempo*, and *Filigrane*.

James O'Callaghan is a composer and sound artist based in Montréal. His music intersects acoustic and electroacoustic media, employing field recordings, amplified found objects, computer-assisted transcription of environmental sounds, and unique performance conditions. His works span chamber, orchestral, live electronic, and acousmatic idioms, as well as audio installations and site-specific performances. His research focuses on compositional topics including instrumental transcription of environmental sound, cross-media transcription, soundscape music, spectral music, and electroacoustic diffusion through instruments. He received a Master of Music degree from McGill University in 2014 and a Bachelor of Fine Arts degree from Simon Fraser University in 2011.

Max Silva is a PhD candidate in the History and Theory of Music at the University of Chicago. His work focuses on post-war modernist music, modernist ideologies and ethics, phenomenology and philosophy of mind, and transformational analysis. He has presented at the Society for Music Theory and at the Midwest Graduate Music Consortium. He holds a BA cum laude from Yale University in Music and Philosophy.

Gavin Williams completed his PhD in music at Harvard, with a dissertation on urbanism and sound media in Milan around the time of Italian Futurism. He has since been a postdoctoral fellow at Jesus College, Cambridge, and is currently a Leverhulme Early Career Research Fellow at King's College, London, working towards a monograph on the geographies of recorded sound before 1945. He has also edited a forthcoming book on the sounds of the Crimean War.

Samuel Wilson is Tutor in Music Philosophy and Aesthetics at Guildhall School of Music and Drama, and Lecturer in Contextual Studies at London Contemporary Dance School. He completed his PhD in 2013 at Royal Holloway, University of London. His research explores music and subjectivity in the intellectual and material contexts of twentieth- and twenty-first-century modernity. He is editor of *Music—Psychoanalysis—Musicology* (Routledge, forthcoming 2018). He has published on contemporary music and aesthetics in the journals *Contemporary Music Review* and the *International Journal of Performance Arts and Digital Media*, and in *Transformations of Musical Modernism* (Cambridge University Press, 2015). His work draws on a range of theoretical perspectives, from psychoanalysis and Critical Theory to phenomenology and post-humanism.

Laura Zattra is Adjunct Professor at the Conservatory of Music in Parma and in the Department of Film Music at the Music Conservatoire in Rovigo (Italy). She was a senior researcher in Musicology at the University of Padova from 2006 to 2012, and has been a research associate at the Analysis of Musical Practices Research Group, IRCAM-CNRS (Paris) since 2012. She holds a PhD from Sorbonne University. She is the author of *Studiare la Computer Music. Definizioni, analisi, fonti* (Padova University Press, 2011) and *Musica e famiglia. L'avventura artistica di Renata Zatti* (CLEUP, 2010), and co-editor of *Vent'anni di musica elettronica all'università di Padova. Il Centro di sonologia computazionale* (with S. Durante; CLEUP, 2002), *Presenza storica di Luigi Nono – Historical presence of Luigi Nono* (with A. I. De Benedictis; Quaderni di Musica/Realtà, 2011) and *Live-Electronic Music. Composition, Performance and Study* (with F. Sallis, V. Bertolani and I. Burtle; Routledge, 2018).