

## Notes on Contributors

**Ryan Dohoney** is a musicologist and historian and writes on experimentalism and modernism with a particular focus on the musical communities around Morton Feldman, Julius Eastman, and Wandelweiser. His book *Saving Abstraction: Morton Feldman, the de Menils, and the Rothko Chapel* is forthcoming from Oxford University Press. He is an Assistant Professor of Musicology in the Bienen School of Music at Northwestern University.

**Eric Drott** is Associate Professor of Music Theory at the University of Texas at Austin. He is author of *Music and the Elusive Revolution: Cultural Politics and Political Culture in France, 1968–1981* (University of California Press, 2011). Current projects include *The Oxford Handbook of Protest Music*, co-edited with Noriko Manabe, and a book on music streaming platforms.

**Peter Franklin** was Professor of Music at the University of Oxford until his retirement in 2014, when he was elected an Emeritus Fellow of St Catherine's College. He writes primarily on late nineteenth-century musical culture in Europe, on post-Wagnerian opera and on film music. Publications include *Mahler Symphony No.3, The Life of Mahler* (both CUP) and *Seeing Through Music. Gender and Modernism in Classic Hollywood Film Scores* (OUP, 2011). A book based on his 2010 Bloch Lectures at the University of California at Berkeley was published in 2014 as *Reclaiming Late-Romantic Music: Singing Devils and Distant Sounds* (University of California Press, 2014).

**Erik Levi** is a writer, broadcaster, and visiting professor in music at Royal Holloway University of London whose main area of research is twentieth-century German music. He is author of the books *Music in the Third Reich* (Palgrave Macmillan, 1994) and *Mozart and the Nazis* (Yale University Press, 2010), and co-editor with David Fanning of a forthcoming publication detailing the impact of German occupation on musical life during the Second World War.

**Francesca Placanica** is Project Leader of the artistic research project 'En-Gendering Monodrama: Artistic Research and Experimental Production', awarded a two-year Irish Research Council Government of Ireland Postdoctoral Fellowship (2015–17) at Maynooth University, where she also lectured in Performance and Musicology for two years (2014–15; 2017–18). She is co-editor of *Cathy Berberian: Pioneer of Contemporary Vocality* (Ashgate, 2014) and holds a PhD from the University of Southampton (2013). A professional opera singer, she has been invited as performer and speaker at numerous international symposia, and is the recipient of a 2017 Irish Arts Council music commission award. The creator and organizer of the *Embodied Monologues* interdisciplinary research series and network, she currently holds a five-year Visiting Research Fellowship at University of Huddersfield. Her articles and essays, spanning nineteenth-century Italian opera and

twentieth-century vocality, have appeared and are forthcoming in numerous anthologies and journals.

**Florian Scheduling** is Lecturer in Music at the University of Bristol. His main interest of research is music and migration, and his publications address topics such as avant-garde musics of migrant composers during the Second World War, music by migrants for film, cabaret of diasporic communities, and historiographies of exile studies. More recently, he has published on Jewish musical modernity and its relation to mobility and migratory heterotopia, focusing on the music of figures such as Mátyás Seiber, István Anhalt, György Ligeti, and Hanns Eisler. He has co-edited *Music and Displacement: Diasporas, Mobilities and Dislocations in Europe and Beyond* with Erik Levi (Scarecrow Press, 2010) and is currently completing a monograph on migratory music mid-twentieth century for Boydell & Brewer.

**Derek B. Scott** is Professor of Critical Musicology at the University of Leeds. His research field is music, cultural history, and ideology, and his books include *Sounds of the Metropolis: The 19th-Century Popular Music Revolution in London, New York, Paris, and Vienna* (OUP, 2008), and *Musical Style and Social Meaning* (Routledge, 2010). He has published numerous articles, and among his edited books is *The Ashgate Research Companion to Popular Musicology* (Ashgate, 2009). As the general editor of Ashgate's Popular and Folk Music Series from 2000 to 2016, he oversaw the publication of more than 140 books. His present research is funded by a European Research Council advanced grant and focuses on the reception in London and New York of operettas from the German stage, 1907–38.

**Catherine Tackley** (née Parsonage) is Head of the Department of Music at the University of Liverpool, UK. A jazz specialist, she has written two books, *The Evolution of Jazz in Britain: c.1880-1935* (Ashgate, 2005) and *Benny Goodman's Famous 1938 Carnegie Hall Jazz Concert* (OUP, 2012), and co-edited *Black British Jazz: Routes, Ownership and Performance* (Ashgate, 2014). In 2018, Catherine curated 'Rhythm and Reaction: The Age of Jazz in Britain', an acclaimed exhibition in London based on her research.

**Laura Watson** is Lecturer in Music at Maynooth University, Ireland. Her monograph *Paul Dukas: Composer and Critic* is forthcoming with Boydell Press; previously, she edited Dukas's early critical writings for the Francophone Music Criticism Digital Repository. Recent articles appear in the *Journal of the Society for Musicology in Ireland*, the *Journal of Musicology*, and various edited volumes. She has contributed to broadcasts on RTÉ Lyric FM and is on the Working Group of the Sounding the Feminists music equality movement.

**Tom Western** is an Early Career Fellow in Refugee and Forced Migration Studies at the University of Oxford. His research explores the relations between sound, borders, displacements, and citizenships and is currently focused on an anthropology of aural borders in Athens, Greece. He

completed his PhD at the University of Edinburgh in 2015, where he subsequently taught popular music and ethnomusicology. His first book, *National Phonography: Field Recording, Sound Archiving, and Producing the Nation in Music*, is forthcoming in 2019 (Bloomsbury Academic).

**Justin A. Williams** is Senior Lecturer in Music at the University of Bristol. He is a musicologist working within popular music studies and hip-hop studies in particular. He has edited and published on diverse areas such as jazz, crowdfunding, progressive rock, the singer-songwriter,

and *Hamilton: An American Musical*. He is the author of *Rhyming and Stealin': Musical Borrowing in Hip-Hop* (University of Michigan Press, 2013), editor of the *Cambridge Companion to Hip-Hop* (CUP, 2015), and co-editor (with Katherine Williams) of the *Cambridge Companion to the Singer-Songwriter* (CUP, 2016) and *The Singer-Songwriter Handbook* (Bloomsbury Academic, 2017). In 2017, he was awarded a Leadership Fellowship from the Arts and Humanities Research Council (UK) for a project on Regional Rap in the United Kingdom.