

Notes on Contributors

Philip V. Bohlman is the Mary Werkman Distinguished Service Professor of Music and the Humanities at the University of Chicago, and Honorary Professor at the Hochschule für Musik, Theater, und Medien Hannover. A pianist and cabaret musician, he has received the Donald Tovey Memorial Prize from Oxford University and the Noah Greenberg Award from the American Musicological Society, both for research on and historical performances of music from the Holocaust. He is a Corresponding Fellow of the British Academy and a Fellow of the American Academy of Arts and Sciences. His current projects include ethnographic studies of religion and the arts in India, music in the Muslim communities of Europe, and the Eurovision Song Contest.

Alessandro Bratus is currently Research Fellow at the Dipartimento di Scienze Musicologiche e Paleografico-Filologiche of the University of Pavia. His field of research is popular music, especially British and American rock of the 1960s onwards, with a particular emphasis on the analysis of popular song and multimedia products. He gained his PhD at the University of Pavia in 2009 with a dissertation on Bob Dylan's *The Basement Tapes*, which was recently published (Carocci, 2011). He is also the author of books and scholarly articles on, among others, Pink Floyd, Aphex Twin, Sonic Youth, and Madonna.

Paul Carr is Head of the Music Academy at the ATRium, University of Glamorgan, in Cardiff. His research interests are in popular music (especially the live music scene in Wales), the music industry (particularly questions of intellectual copyright), and pedagogical frameworks for music education. He is also an experienced performing musician, having recorded with the James Taylor Quartet (*Get Organized*, 1989), the Jazz Renegades (*Freedom Samba*, 1990), and the saxophonist Bob Berg (*A Certain Kind of Freedom*, 1990). He is editing a collection of essays on Frank Zappa to be published by Ashgate.

Simon Desbruslais is a doctoral student at Christ Church, University of Oxford, having previously studied at King's College London and the Royal College of Music. His thesis provides an intellectual context for the music theory of Paul Hindemith and then uses this to re-examine Hindemith's own compositional process. Alongside his academic work he is active as a professional solo trumpeter, specializing in the performance of period Baroque and contemporary music.

Mark Doffman is a researcher on the AHRC-funded project 'Creative Practice in Contemporary Concert Music' at the University of Oxford. He was previously a research associate in the Department of Sociology at the Open University. He received the PhD in 2008 for his cognitive and ethnomusicological study of interaction and

temporality in jazz. His interest in the interactive nature of performance emerges from many years of work as a professional jazz drummer and teacher.

Richard J. Hand is Professor of Theatre and Media Drama at the University of Glamorgan. He has a commitment to cross-disciplinary and interdisciplinary research and scholarship and has published in the areas of theatre, literature, radio, film, digital games, and graphic narratives, as well as popular music. He is a founding co-editor of the *Journal of Adaptation in Film and Performance* (Intellect, 2007 onwards).

Eva Moreda-Rodríguez specializes in the political history of Spanish music in the twentieth century; her PhD, which focused on the music press during the first decades of the Franco regime, was completed at Royal Holloway, University of London. Published and forthcoming articles deal with such topics as the musical exchanges between Spain and the Axis countries during the Second World War, Joaquín Rodrigo's *Concierto heroico*, and the politicization of folklore under Franco. She has taught music history, analysis, and theory of performance at Royal Holloway, and has held the McCann Research Fellowship at the Royal Academy of Music. She currently teaches at the Open University.

Jonathan Rees is course coordinator and Head of Singing and Music at Stella Mann College of Performing Arts, Bedford. His PhD thesis, completed in 2011 at the Open University, was an analytical study of Peter Maxwell Davies's *Revelation and Fall*. He has presented papers on Davies's works at conferences organized by the Society for Music Analysis at the universities of Durham and Bangor, and on Erwin Schulhoff's opera *Flammen* at an interdisciplinary symposium at the Institute of Musical Research, London.

Mário Vieira de Carvalho is Professor of the Sociology of Music at Universidade Nova de Lisboa and Chairman of CESEM (Research Institute for the Aesthetics and Sociology of Music). He has taught as a guest professor at the Humboldt University, Berlin, and at the universities of Innsbruck and São Paulo. He is a member of the Lisbon Academy of Sciences and the board of directors of the Europäische Musiktheater-Akademie, Vienna. His publications include the books *Fernando Lopes-Graça: pensar a música, mudar o mundo* (Campo das Letras, 2006) and *A tragédia da escuta: Luigi Nono e a música do século XX* (Imprensa Nacional Casa da Moeda, 2007), as well as books on music and literature (1999, 2005) and on the staging of opera (2005) and its social history (*Denken ist Sterben: Sozialgeschichte des Opernhauses Lissabon, Bärenreiter*, 1999). He is editor of the volume *Expression, Truth, Authenticity: on Adorno's Theory of Music and Musical Performance* (Colibri, 2009).