

## Notes on Contributors

**Joseph Browning** is a British Academy Postdoctoral Fellow at the Faculty of Music, University of Oxford. His research explores the two, sometimes overlapping, transnational scenes surrounding Japanese shakuhachi and Western art music, and has appeared in *Ethnomusicology Forum* and the *Journal of Musicology*. His current British Academy project is an ethnographic study of organicism and vitalism in British contemporary classical music and sound art.

**Amanda Harris** is a Research Fellow at Sydney Conservatorium of Music, University of Sydney and Director of the Sydney Unit of the digital archive PARADISEC. Amanda's research focuses on gender, music, and cross-cultural Australian histories. Her current research is part of the Australian Research Council Discovery Project 'Reclaiming Performance Under Assimilation in southeast Australia, 1935-75'. She is editor of *Circulating Cultures: Exchanges of Australian Indigenous Music, Dance and Media* (2014) and her work has also appeared in *Women and Music, History and Anthropology*, *Women's History Review*, and *Australian Historical Studies*.

**Jonathan Hicks** is a lecturer in music at the University of Aberdeen. His work concerns the criss-crossing of musical and urban histories in the nineteenth and twentieth centuries - especially in big cities such as Paris and London. He co-edited (with Katherine Hambridge) *The Melodramatic Moment: Music and Theatrical Culture, 1790-1820* and he is currently completing a monograph entitled *Music on the Move in Victorian London*.

**Steven Huebner** is James McGill Professor of Musicology at McGill University, where he has taught since 1985. His recent publications include a monograph, *Les Opéras de Verdi: Éléments d'un langage musico-dramatique* (Presses

de l'Université de Montréal, 2017); a collection of essays (with François de Médicis), *Debussy's Resonance* (Rochester University Press, 2018); and articles about Alberic Magnard's *Bérénice* and Francis Poulenc's *Dialogues des Carmélites*. A new edited collection (with Federico Lazzaro), *Artistic Migration and Identity in Paris, 1870-1940*, is forthcoming.

**Beth E. Levy** is Associate Professor of Music at the University of California, Davis. Her book, *Frontier Figures: American Music and the Mythology of the American West* (California, 2012) was honoured by the American Musicological Society, the Society for American Music, and the PEN Center USA. She has published essays in *American Music*, *Repercussions*, the *Journal of Film Music*, and the edited collections *Aaron Copland and His World* (Princeton, 2005) and *Tonality 1900-1950: Concept and Practice* (Steiner, 2012). Her current research projects include outdoor theatre in California and the music of the Marx Brothers.

**Juan David Rubio Restrepo** is a Colombian artists/scholar. He holds a BM with an emphasis on Jazz/Drum performance from the Pontificia Universidad Javeriana (Bogotá, Colombia), an MFA in music in Integrated, Composition, and Technology from the University of California, Irvine, and is currently a PhD candidate in Music in the Integrative Studies programme at the University of California, San Diego. As a drummer/percussionist, improviser, composer, conductor, and multimedia artist, his work goes from the acoustic to the electronic in traditional, non-traditional, and multisite-telematic collaborative settings. His current academic research deals with issues of alterity, sound technologies, and media capital in the context of Latin American popular musics.