

Notes on Contributors

Abby Anderton is Assistant Professor of Music at Baruch College, City University of New York. She is currently writing a book concerning Berlin's musical culture after 1945 entitled *Rubble Music: Occupying the Ruins of Postwar Berlin*. Her work has appeared in the *Journal of Musicological Research* and *Music and Politics*, and she has received grants and fellowships from the Fulbright Commission, the Holocaust Educational Foundation, and the German Academic Exchange Service (DAAD).

Timothy Cochran is Assistant Professor of Music History at Eastern Connecticut State University. He specializes in the analytical and multimedia reception of Claude Debussy's music as well as hermeneutic issues raised by Olivier Messiaen's writings and nature-inspired music. Other research interests include film music and indie rock. His scholarship can be found in the *Journal of Musicology*, *Theoria*, and *19th-Century Music*.

Annika Forkert is a Leverhulme Early Career Fellow in Music at the University of Bristol, where she is writing a book on the musical work of Elisabeth Lutyens and Edward Clark in mid-twentieth-century Britain. She completed her doctorate in Music at Royal Holloway, University of London, with a theoretical and music-analytic thesis entitled 'British Musical Modernism Defended against its Devotees', and previously read Musicology and Philosophy at Humboldt-University Berlin. Her research centres around musical modernism, the history, aesthetics, and analysis of British twentieth-century music, women composers, and biographical methods. She also writes articles for the German encyclopaedia www.mugi.hfmt-hamburg.de and programme notes for Bavarian Radio.

Kate Guthrie is a Lecturer in Music at the University of Bristol. Her research interests lie in the social, political, and cultural history of music in mid-twentieth-century Britain. Her current focus is a monograph project investigating initiatives to create a broader audience for art music in Britain between the 1920s and early 1960s. Kate's publications include articles and book reviews in the *Journal of the Royal Musical Association*, *Music & Letters*,

Musical Quarterly, and the *Journal of British Studies*. She is a recipient of the Jerome Roche Prize (2015) and the Westrup Prize (2015).

Tom Perchard teaches in the Department of Music at Goldsmiths, where he is convenor of the BMus Popular Music programme, and, with Professor Keith Negus, co-director of the Popular Music Research Unit. His work centres on the history and historiography of jazz and popular music. He is the author of *Lee Morgan: His Life, Music and Culture* (Equinox, 2006) and *After Django: Making Jazz in Postwar France* (University of Michigan Press, 2015), and editor of the anthology *From Soul to Hip Hop*, published in 2014 as part of Routledge's Library of Essays on Popular Music. His research articles appear in *American Music*, *Popular Music*, *Jazz Perspectives*, *Popular Music and Society*, the *Journal of the Society for American Music* and *Popular Music History*.

Jeremy Strachan is a Visiting Scholar in the Department of Music at Cornell University. His current book project, supported by a 2016–18 SSHRC Postdoctoral Fellowship, focuses on the histories of experimental music in Canada since the 1970s. His doctoral thesis on Udo Kasemets and experimentalism in 1960s Toronto received an AMS 50 Dissertation Fellowship.

Victor Szabo is Assistant Professor of Music at Hampden-Sydney College. He completed his PhD in Critical & Comparative Studies at the University of Virginia's Department of Music in 2015. His current book project, under contract with Oxford University Press, explores the confluence of minimalist aesthetics, countercultural ideology, and recorded media in the formation of the Ambient genre of recorded music.

Laura Tunbridge is Associate Professor of Music at the University of Oxford. Recent publications include 'Scarlett Johansson's Body and the Materialization of Voice' (*Twentieth-Century Music*, 2016), 'Saving Schubert: The Evasions of Late Style' (*Late Style and its Discontents*, 2016) and 'Versioning Strauss' (*Nineteenth-Century Music*, 2017). Her monograph on Lieder singers in New York and London between the world wars is forthcoming from the University of Chicago Press.