

Notes on Contributors

David Atkinson is the editor of *Folk Music Journal*, author of *The English Traditional Ballad: Theory, Method, and Practice* (Ashgate, 2002), and co-editor (with Ian Russell) of *Folk Song: Tradition, Revival, and Re-Creation* (Elphinstone Institute, 2004). He has published widely on Anglo-Scottish ballads and is currently a Research Fellow at the Elphinstone Institute, University of Aberdeen, engaged in the preparation of a critical edition of the James Madison Carpenterer folklore collection and with interests in ballad theory, textual editing, and folk song revivals.

Carlo Cenciarelli has recently completed his PhD at King's College London, where he wrote a dissertation on the cinematic appropriation of J. S. Bach's music. Part of this research is also forthcoming in the *Journal of the Royal Musical Association*. His wider interests revolve around the range of ways in which Western art music was rethought and reused in the twentieth century, whether through compositional revision, criticism, borrowing, or multimedia. He is currently working on a project on opera and digital culture funded by the Istituto di Studi Verdiani in Parma.

David J. Code is Lecturer in Music at the University of Glasgow. Previously he taught at Stanford University on a Mellon Postdoctoral Fellowship, and at Bishop's University in Québec. His biography of Claude Debussy for the Reaktion Press Critical Lives series on key figures of the modern period was published in July 2010; his articles on Debussy, Mallarmé, and Stravinsky have appeared in such periodicals as *Journal of the American Musicological Society*, *19th-Century Music*, and *Representations*. A more recent research interest in Stanley Kubrick's use of pre-existing music has given rise to a chapter on *The Shining* for the Routledge collection *Music in the Horror Film*. He was awarded an AHRC Research Fellowship for 2010–11 to support work on a second monograph provisionally titled *Debussy's Allegories of Modern Listening*.

Ben Curry is Senior Lecturer in music at Canterbury Christ Church University. He received the PhD from Cardiff University in 2011 with a dissertation concerning the application of Peircian semiotics to music. He holds a BMus from Cardiff University and an MA from the University of Bristol. He has given research papers on music semiotics at conferences in the UK and elsewhere in Europe, and prior to his appointment at Canterbury taught at Cardiff University and the University of Bristol.

Nicholas Jones is Co-ordinating Lecturer in the Humanities at the Centre for Lifelong Learning, Cardiff Univer-

sity. He has a specialist interest in contemporary British music and is co-editor of and a contributor to *Peter Maxwell Davies Studies* (Cambridge University Press, 2009). He has published a number of articles on the music of Davies, William Mathias, and Anthony Powers in *Music & Letters*, *The Musical Times*, and *Tempo*, and is currently co-editing and contributing to *The Cambridge Companion to Michael Tippett* (forthcoming, Cambridge University Press, 2013).

Alexis Paterson studied at Exeter University before completing her PhD, 'The Minimal Kaleidoscope: Exploring Minimal Music through the Lens of Postmodernity', at Cardiff University in 2010. As well as teaching at Cardiff University and the University of Salford, she has worked in arts administration with the Bournemouth Symphony Orchestra (and its new music ensemble Kokoro), as a freelance composer's assistant and copyist, and at the Presteigne Festival. She is currently manager of the Cheltenham Festival.

Holly Rogers has been a Lecturer in audiovisual media at the University of Liverpool since 2008. Previously she held a postdoctoral fellowship at University College Dublin, where she began her research into video work. Her interests lie in the relationship between sound and image in avant-garde cinema (*Visualising Music*, Lambert Academic Publishing, 2010) and video installation (*Sounding the Gallery: Video and the Rise of Art Music*, Oxford University Press, forthcoming). Her current work is focused on audiovisual representations of Gesualdo.

Pwyll ap Siôn is Senior Lecturer at Bangor University. He is author of *The Music of Michael Nyman: Texts, Contexts and Intertexts* (Ashgate, 2007) and, with Tristian Evans, 'Parallel Symmetries? Exploring Relationships between Minimalism and Multimedia Forms', in the *Continuum Companion to Sound in Film and the Visual Media* (Continuum, 2009). He is co-editor of the *Ashgate Research Companion to Minimalist and Postminimalist Music* (Ashgate, forthcoming) and is currently preparing Michael Nyman's collected writings for publication. He also reviews for *Gramophone* magazine.

Kenneth M. Smith is Lecturer in Music at the University of Liverpool, teaching analysis and historical studies. He previously taught at Durham University and the University of Keele, and is currently Vice-President and Events Officer of the Society for Music Analysis. His PhD was completed at Durham in 2009, and his forthcoming book, *Skryabin, Philosophy and the Music of Desire* (RMA monographs), is expected in 2012.