

## Notes on Contributors

**Lisa Jakelski** is an Assistant Professor of Musicology at the Eastman School of Music. Her primary areas of research are Polish music post-1945 and Cold War cultural politics. She has presented papers at conferences in North America and Europe, published her work in the *Journal of Musicology*, and is the current chair of the American Musicological Society's Cold War and Music Study Group. She is presently writing a book on cross-border encounters at the Warsaw Autumn International Festival of Contemporary Music.

**Benjamin R. Levy** is an Assistant Professor of Music Theory at the University of California, Santa Barbara. He specializes in contemporary music and has presented and published research on Iannis Xenakis, Morton Feldman, and György Ligeti. Dr. Levy received the Society for Music Theory's Emerging Scholar Award in 2011 for his article, 'Shades of the Studio: Electronic Influences on Ligeti's *Apparitions*', and he is currently working on a book tracing the composer's radical change in style during the 1950s and 60s, based on study of the composer's sketches held at the Paul Sacher Foundation. In addition, he is the translator and editor of the *Schoenberg-Webern Correspondence*, which will be published as volume 6 of Oxford University Press's *Schoenberg in Words* series. Dr. Levy holds a doctorate from the University of Maryland, and has taught at Towson University, the Peabody Conservatory at Johns Hopkins University, and Arizona State University.

**Scott Murphy** is an Associate Professor of Music Theory at the University of Kansas. His published work includes analytical studies of some of Brahms's works and Hollywood film music.

**Colleen Renihan** is Assistant Professor of Musicology at Mount Allison University in Canada. She received a PhD in Musicology from the University of Toronto in November 2011. Her dissertation, 'Sounding the Past: Canadian Opera as Historical Narrative', examines the realm of historically based opera with the aim of uncovering how opera's structural, temporal and narrative dimensions might render a unique representation (and evocation) of the past.

**James Garratt** is Senior Lecturer in Music and University Organist at the University of Manchester. His publications include two monographs: *Palestrina and the German Romantic Imagination: Interpreting Historicism in Nineteenth-Century Music* (Cambridge: Cambridge University Press, 2002), and *Music, Culture and Social Reform in the Age of Wagner* (Cambridge: Cambridge University Press, 2010). He is currently completing two further books for Cambridge University Press: one on *Music and Politics*, and one on *Music and Aesthetics*.

**Helen Thomas** is a music researcher, lecturer and oboist. Her doctoral thesis entitled 'Disturbing Times: Metaphors of Temporality in Avant-Garde Music of the 1960s' was supervised by Dr Edward Venn. She is a Research Associate at Newcastle University and lectures at Lancaster and Liverpool Hope Universities. As an oboist, she has had works written for her by many composers including Michael Finnissy, Howard Skempton and Stephen Pratt. She recently collaborated with artist Susan Ryland and electro-acoustic composer Michael Beiert on the multimedia installation *Soundings: Thought over Time*.

**Timothy Cochran** holds a Ph.D. in Musicology from Rutgers University, where he wrote a dissertation on Messiaen's methods of interpreting the music of Debussy in the posthumous *Traité de rythme, de couleur, et d'ornithologie*. Timothy has presented his research at national and international conferences including recent meetings of the American Musicological Society and the Society for Music Theory, and he has an article forthcoming in *The Journal of Musicology*. His research interests include musical narrative, popular music and identity, and intersections between music, film, literature, and dance. He teaches at Temple University and Westminster Choir College of Rider University.

**Alice Miller Cotter** is a doctoral candidate in musicology at Princeton University. Her primary areas of research are American music post-1945, late twentieth-century opera, and intersections between music and representations of war. She has presented papers at conferences in North America and is currently writing her dissertation on the politics and ethics of John Adams's operas.

**Molly McGlone's** research interests include understanding music as a part of the spatial geography of everyday life, investigating how experimental music and art of the 20th and 21st centuries fold into the fabric of urban spaces and uncovering the multiple ways that music contributes to community building. In addition to her research, she is an Assistant Dean for Advising in the College of Arts and Sciences at the University of Pennsylvania and teaches academically based community service courses in the Music and Urban Studies departments.

**Laura Emmerly** is an Associate Instructor of Music Theory at University of California, Santa Barbara. Her dissertation, 'Evolution and Process in Elliott Carter's String Quartets,' incorporates sketch study with analyses, shedding new light on Carter's compositional process. Her recent contributions on Carter scholarship appear in *Mitteilungen der Paul Sacher Stiftung* and *Tempo*.