

Notes on Contributors

Talia Pecker Berio is an Associate Professor of Musicology and Music History at the University of Siena. Her research deals with the historical and textual criticism of nineteenth- and twentieth-century music, with an emphasis on the German symphonic tradition, the poetics of Gustav Mahler, and the transformation of musical language and aesthetics in the post-tonal era. She has published extensively on Mahler's Jewish roots and on the implications of Jewish thought and commentary techniques in music analysis and hermeneutics. She is directing the edition of Berio's collected writings for the Italian publisher Einaudi, and is the President of the Centro Studi Luciano Berio, founded on her initiative in 2009.

Ulrich J. Blomann studied music and social science in Duisburg and Essen, and saxophone at the Hochschule für Musik und Darstellende Kunst in Graz. From 1983 he taught saxophone and jazz (harmony and arrangement) in Essen and Dortmund; since 2011 he has taught seminars in systematic and historical musicology at the Universität Koblenz-Landau. He has been active internationally as a concert performer, with commercial recordings, music for the stage, and radio commissions. He gained his doctorate from the Technische Universität, Dortmund in 2009, with the dissertation 'Karl Amadeus Hartmann am Scheideweg: ein deutscher Komponist zwischen demokratischer Erneuerung und Kaltem Krieg, 1945–1947'. *Rufmord auf dem Affenfelsen: Karl Amadeus Hartmann im "Dritten Reich"*, a polemical response to Michael Kater's work on Hartmann, will appear in 2013.

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

Angela Ida De Benedictis is Assistant Professor at the University of Pavia and Research Associate at the Zürich University of the Arts (ZHdK). She is Scientific Director of the Centro Studi Luciano Berio and a member of the Scientific Committee of the Luigi Nono Foundation in Venice. She has held research grants from the Paul Sacher Foundation and a two-year fellowship from the Alexander von Humboldt Foundation for postdoctoral research on music and technology. She has edited the writings of Nono (2001 and 2007) and made critical editions of the work of Bruno Maderna and Luigi Nono (*Intolleranza 1960*, Schott). She is the editor of *Luciano Berio: New Perspectives* (Olschki, 2012) and *Presenza storica di Luigi Nono* (2011), and the author of *Radiodramma e arte radiofonica* (Edizioni di Torino, 2004), among other books and essays on twentieth-century music.

Murray Dineen is a Full Professor in the School of Music at the University of Ottawa, where he has taught music theory, history, and aesthetics since 1991. A book entitled *Friendly Reminders: Essays in Music after Adorno* was published in 2011 by McGill-Queens' University Press. He is currently at work on a study of leftist music treatises from Central and Western Europe in the twentieth century, as well as articles on music and Badiou, and counterpoint.

Ben Earle is Lecturer in Music at the University of Birmingham, with research interests in Italian and British musical modernism, music analysis, critical theory, and aesthetics. Recent publications include articles on Dallapiccola in *Music Analysis* and *Radical Musicology*, and an essay on the British composer Humphrey Searle in the collection *British Music and Modernism, 1895–1960* (Ashgate, 2010). A monograph, *Luigi Dallapiccola and Musical Modernism in Fascist Italy*, is forthcoming from Cambridge University Press in 2013.

Björn Heile is Senior Lecturer in Music at the University of Glasgow. Among numerous other publications, mostly on new music, experimental music theatre, and contemporary jazz, he is the author of *The Music of Mauricio Kagel* (Ashgate, 2006), the editor of *The Modernist Legacy: Essays on New Music* (Ashgate, 2009), and co-editor (with Martin Iddon) of *Mauricio Kagel bei den Darmstädter Ferienkursen für Neue Musik: eine Dokumentation* (Wolke, 2009). Most recently, he has led a research project on 'The Use of Audiovisual Resources in Jazz Historiography and Scholarship: Performance, Embodiment and Mediatized Representations' funded by the Arts and Humanities Research Council; a volume of articles arising from the project is in preparation.

Giles Hooper completed his PhD at the University of Keele in 2003. After teaching at the Universities of Keele, Exeter, and Bristol, he was appointed Lecturer at the University of Liverpool in 2005. In 2010 he was appointed Head of Department. He has wide-ranging research interests including twentieth-century music, critical theory, and analysis. He is particularly interested in inter- or cross-disciplinary approaches that seek to interpret different repertoires of music from a range of critical perspectives. Previous publications include *The Discourse of Musicology* (Ashgate, 2006) and 'An Incomplete Project: Modernism, Formalism and the "Music Itself"' (*Music Analysis*, 2004).

Jennifer Iverson is Assistant Professor of Music Theory at the University of Iowa, where she teaches undergraduate and graduate-level theory and analysis, with an emphasis on recent music. She is currently at work on a book about the interconnected discourses of the Darmstadt avant garde. She has twice visited the Paul Sacher Foundation in Basel on research grants. Articles exploring the relationship between Ligeti's acoustic *Atmosphères* and electronic music appear in the *Mitteilungen der Paul Sacher Stiftung* and in *twentieth-century music*. She has also published on Ives's music in *Music Theory Online* and on film music and disability studies in the edited collection *Sounding Off: Theorizing Disability and Music* (Routledge, 2006).

Paul V. Miller received his PhD from the Eastman School of Music and currently serves on the music theory faculty at the University of Colorado, Boulder. His interests include post-war serialism and American minimalist music, as well as Baroque performance practice and theory. A specialist on historical string instruments, he has been heard as a viola d'amore soloist on numerous recordings. He premiered Stockhausen's *In Freundschaft* for viola in 2005, and subsequently assisted in editing the work for publication. His future research will focus on Stockhausen's lectures at his Kürten festivals, and intertextual relationships in the Passion settings of the early eighteenth century.

Wesley Phillips completed his doctoral thesis, entitled 'Waiting in Vain? Modernity, Metaphysics and Music in

the Work of T. W. Adorno, Martin Heidegger and Luigi Nono', at the Centre for Research in Modern European Philosophy in London. The author of several articles on post-Kantian philosophy and Frankfurt School critical theory, his publications include 'The Future of Speculation?' (*Cosmos and History*, 2012) and 'History or Counter-Tradition? The System of Freedom after Walter Benjamin' (*Critical Horizons*, 2010). He currently works as an independent researcher and schoolteacher in London.

Johanna Frances Yunker specializes in operas composed and performed in the GDR. She received her PhD from Stanford University, where she was a Stanford Humanities Center Geballe Prize Dissertation Fellow. Her research has also been supported by a DAAD research grant. She currently teaches at Lamar University.