

Notes on Contributors

Ian Biddle completed his PhD thesis, 'Autonomy, Ontology and the Ideal: Music Theory and Philosophical Aesthetics in Early Nineteenth-Century German Thought', at Newcastle in 1995. He has taught at Newcastle and the University of East Anglia, Norwich, contributing to the teaching of analysis, cultural history and musical aesthetics and theory, music and politics, the operas of Leoš Janáček, music and gender, and music and queer theory. He has published on music theory and aesthetics in the nineteenth century; music theory, gender and sexuality; and German popular music.

Nicola Dibben is Lecturer in Music at the University of Sheffield. Her publications include research into representations of gender in popular music, music perception and cognition, music and emotion, and teaching and learning in Higher Education. She was recently a visiting lecturer at the University of Graz and has held a British Academy Postdoctoral Research Fellowship. She is on the editorial boards of the journals *Popular Music* and *Music Theory Online*.

Marina Frolova-Walker is Lecturer in Music at the University of Cambridge and Fellow of Clare College. She studied musicology at the Moscow Conservatoire, receiving her doctorate in 1994. Before coming to Cambridge, she taught at the Moscow Conservatoire College, the University of Ulster, Goldsmiths College London and the University of Southampton. She has published articles in *The Cambridge Opera Journal* and the *Journal of the American Musicological Society*, and contributed some of the Russian entries in the revised *New Grove*. She is currently writing *Russia: Music and Nation*, commissioned by Yale University Press.

Adam Krims is Associate Professor of Music and Director of the Institute for Popular Music at the University of Alberta. He is the editor of *Music/Ideology: Resisting the Aesthetic* (Amsterdam: Gordon and Breach, 1997) and the author of *Rap Music and the Poetics of Identity* (Cambridge: Cambridge University Press, 2000) and has contributed to *19th Century Music*, *Music Analysis*, *Perspectives of New Music*, and *Tijdschrift voor Muziektheorie*, as well as other journals.

Susan McClary is Professor of Musicology at UCLA. She specializes in the cultural criticism of both the European canon and contemporary popular genres. Her most recent publications explore the many ways in which subjectivities have been construed in music from the

sixteenth century onward. Having completed *Modal Subjectivities: Self-Fashioning in the Italian Madrigal* (in press, University of California Press), she is now working on *Power and Desire in Seventeenth-Century Music* (Princeton: Princeton University Press).

Peter Sedgwick is senior lecturer in Philosophy at the University of Wales, Cardiff, where he also contributes to the MA in Music, Culture and Politics. The author of *Descartes to Derrida: an Introduction to European Philosophy* (Oxford: Blackwell, 2001) he is also editor of *Nietzsche: a Critical Reader* (Oxford: Blackwell, 1995) and co-editor of *Key Concepts in Cultural Theory* (London: Routledge, 1999) and *Key Thinkers in Cultural Theory* (London: Routledge, 2002).

Mark Spicer is Assistant Professor of Music at Hunter College of the City University of New York, where he teaches courses in music theory and popular music studies. His other articles and reviews on the analysis of pop and rock music appear, or are forthcoming, in *Contemporary Music Review*, *Music Theory Online*, and two essay collections. He also moonlights as a professional keyboardist and vocalist.

Claire Taylor-Jay is currently Lecturer in Music at the University of Surrey at Roehampton. She previously taught at the University of Southampton (where she completed her PhD in 1999) and at Trinity College, Dublin. Her monograph *The Artist-Operas of Pfitzner, Krenek and Hindemith: Politics and the Ideology of the Artist* will be published by Ashgate in early 2004. She is currently working on a study of ideas of creativity in early twentieth-century music.

Arnold Whittall is Professor Emeritus of Musical Theory and Analysis at King's College London. His latest book is *Exploring Twentieth-Century Music* (Cambridge: Cambridge University Press, 2003). Recent essays and articles cover composers from Debussy and Stravinsky to Dillon and Adès.

Charles Wilson was a senior editor (twentieth-century composers) on the second edition of *The New Grove* (2001). He is currently a lecturer in music at Cardiff University, where he co-ordinates music analysis programmes and is a member of the interdepartmental research group on Citizenship, Culture and Policy. His research is focused on twentieth-century concert music and music theory and analysis. Current projects include a monograph on Boulez's *Le marteau sans maître*.