

## Notes on Contributors

**Seth Brodsky** is Associate Professor of Music and the Humanities at the University of Chicago. He is the author of *From 1989, or European Music and the Modernist Unconscious* (University of California Press, 2017), and has published on such topics as opera, repetition, influence, and the music of John Cage and Benjamin Britten among others.

**David J. Code** is a Reader in Music at the University of Glasgow, School of Culture and Creative Arts. Previously, he taught at Stanford University, on a Mellon Postdoctoral Fellowship, and at Bishop's University in Québec. His research into the work of Claude Debussy, Stéphane Mallarmé, and Igor Stravinsky has appeared in journals such as *JAMS*, *JRMA*, *19th-Century Music*, *Journal of Musicology*, and *Representations*. In 2010, he contributed a biography of Claude Debussy to the Reaktion Press (London) 'Critical Lives' of major modernist figures series. In recent years he has also published articles on the music in the films of Stanley Kubrick, and is currently planning a co-edited series of monographs on musicality in the work of major directors.

**Luis-Manuel Garcia** is a Lecturer in Ethnomusicology and Popular Music Studies at the University of Birmingham, with previous appointments at the Max Planck Institute for Human Development (Berlin) and the University of Groningen (Netherlands). His research focuses on urban electronic dance music scenes, with a particular focus on affect, intimacy, stranger-sociability, embodiment, sexuality, creative industries, and musical migration. He is currently conducting research on 'techno-tourism' and musical mobility in Berlin.

**David H. Miller** is a PhD candidate in musicology at Cornell University in Ithaca, New York. David studied music at Harvard University, where he graduated *magna cum laude* with highest honours and was awarded a Paine Fellowship for postgraduate study in Vienna, Austria. He is writing a dissertation on the reception of Anton Webern's music in the United States, and has also written on the music of Schütz and Schein and topics in performance practice. In addition to his research, he performs on a variety of early bowed bass instruments and has collaborated with several prominent early music groups in the eastern United States, including the Handel and Haydn Society, New York Baroque Incorporated, and the Arcadia Players. A dedicated teacher and mentor, he

serves as a Graduate Resident Fellow at Hans Bethe House on Cornell's West Campus.

**Louis Niebur** is Associate Professor of Musicology at the University of Nevada, Reno. His research examines postwar music that bridge the categories of high and low culture through media technology. In particular, he has written about the development of electronic music in Britain, primarily through the mediums of radio and television. His book, *Special Sound: The Creation and Legacy of the BBC Radiophonic Workshop* was published by Oxford University Press (2010). He has also delivered and published papers on such topics as San Francisco's electronic 'post-disco' dance music culture of the early 1980s, the role of women in early electronic music studios, the use of sound effects as music in radio drama, and the gendered role of electronic sound production, as manifested in gay electronic dance music. He received his PhD in musicology from the University of California, Los Angeles.

**Ariana Phillips-Hutton** is a musicologist with interests in global popular and art music traditions, performance, and philosophy. Previous research has included projects on music and racial reconciliation as well as the interaction between contemporary classical music and religious ritual; her current project examines the aftermath of violence through investigating the relationship between memory and forgetting in contemporary music.

**Erica Scheinberg** is Visiting Assistant Professor of Musicology at the Lawrence University Conservatory of Music in Appleton, Wisconsin. She earned a PhD in musicology in 2007 at the University of California, Los Angeles, with a dissertation titled 'Music and the Technological Imagination in the Weimar Republic: Media, Machines, and the New Objectivity'.

**Tim Summers** is a Lecturer in Music at University College Dublin. He researches music in popular culture, often focusing on video games. He is the author of *Understanding Video Game Music* (Cambridge University Press, 2016) and, on the same topic, he has edited an issue of *The Soundtrack* and a collection of essays, *Ludomusicology: Approaches to Video Game Music* (Equinox, 2016). He has written for journals including *The Journal of the Royal Musical Association*, *The Journal of Film Music and Music, Sound, and the Moving Image*. He is currently writing a second monograph and editing the *Cambridge Companion to Video Game Music*.