

## CONTRIBUTORS

*Ty Bouque* writes about opera: its slippery histories, its sensual bodies, and what to do with the genre if the genre might be dead. They sing as one-fourth of the new music quartet Loadbang and can be found making noise with other ensembles around the world. They live in Detroit with an accordion they do not know how to play but would very much like to. More writing can be found at VAN Magazine, and on Substack @preposterousreading.

*Christian Carey* is Associate Professor of Music at Rider University, where he teaches in the Music Composition, History, and Theory Department of Westminster Choir College. He has composed eighty works and his research has been published in *TEMPO*, *Perspectives of New Music*, *The Open Space* and *Intégral*. His chapter on narrativity in Elliott Carter is published in a proceedings by Editions Delatour.

*Diego Castro-Magas* is a guitarist and researcher specialising in contemporary music. Diego has given numerous performances throughout America, Europe and Oceania, and has released various CDs focusing on the contemporary guitar repertoire. He obtained his PhD at the University of Huddersfield in 2016 under the guidance of Philip Thomas. He has lectured on the contemporary music performance at important institutions in Europe and America, besides publishing in specialist journals in the UK, EU and South America. Currently he is Associate Professor at Pontificia Universidad Católica de Chile, where he teaches courses related to Performance, Analysis and Artistic Research.

*David Thomas Cotter* is an academic and musician, lecturing and performing on the international stage. He has performed and presented research in 29 countries. His most recent publication is 'The Guitar Reimagined' (co-authored with Marc Estibeiro) in *Rethinking the Musical Instrument* (Cambridge Scholars Publishing, 2022). He is co-editor of a forthcoming volume on contemporary electronic music (Routledge, 2024).

*Peter Consistently Falconer* is a UK-based intermedial artist/composer and lecturer, originally from Hartlepool. His work combines music, sound design, narration, historical research and sonic journalism to tell parafictional stories about our own and possible alternative realities. He has written for the Horniman Museum, the National Trust, Jane Chapman, Zöllner-Roche Duo, and Kompass Ensemble, and is part of Sound & Music's 2023 Adopt A Music Creator scheme. He is also a

voiceover artist, providing narration for several New Music composers. He is an advocate of bisexual representation and does not normally refer to himself in the third person.

*Marat Ingeldeev* is a London-based writer, researcher and performer. He also co-hosts the Violet Snow podcast. In August 2023 he participated in the Words on Music programme, run by Kate Molleson and Peter Meanwell at the Darmstädter Ferienkurse. Marat has given lectures and presentations at the Gnesin Contemporary Music Week between 2020 and 2023 and also at the ZIL Culture Centre. His research interests encompass a range of topics such as metamodernism in music and culture, music aesthetics, interdisciplinary experimental performance and new music in Russia. Marat is one of the founding members of the New Maker Ensemble.

*Zubin Kanga* is a pianist, composer, and technologist. In 2020, he was awarded a UKRI Future Leaders Fellowship to fund his latest multi-year project, Cyborg Soloists, based at Royal Holloway, University of London, where he is also Senior Lecturer in Musical Performance Digital Arts. Cyborg Soloists is unlocking new possibilities in composition and performance through interactions with AI, interactive visuals, motion/bio-sensors and new digital instruments. He has commissioned more than 150 works and performed at international festivals including hcmf// (UK), Time of Music Festival (Finland), November Music (Netherlands), Melbourne Festival (Australia), Modulus Festival (Canada) and Paris Autumn Festival (France).

*Aaron Moorehouse* is a composer, educator, support worker, and researcher currently completing a PhD as part of Bath Spa University's Open Scores Lab. His research articulates the links between socially engaged sound practices, experimental music, and music therapy research through various interviews, surveys, collaborations, and the creation of a hybrid practice. His research has been published by *TEMPO*, *Organised Sound*, *Voices*, *Riffs*, and *Question*.

*Jonathan Packham* is a composer and researcher with interests in a variety of contemporary experimental music and sonic arts. He is Postdoctoral Research Assistant on Cyborg Soloists, a UKRI-funded Future Leaders Fellowship directed by Zubin Kanga at Royal Holloway, University of London. He is also Stipendiary Lecturer in Music at Lady Margaret Hall, University of Oxford.

*Adam Possener* is a composer and researcher based in London. He is currently an MRes student in

the Department of Anthropology at University College London, where he is supervised by Professor Georgina Born, and a Student Research Fellow at the Institute for Jewish Policy Research. His research explores the materialisation of identity and peoplehood in contemporary Jewish music.

*Caroline Potter* is a writer and lecturer who specialises in French music. A Visiting Fellow of the Institute of Modern Languages Research, University of London, she has published books on Satie, the Boulanger sisters, and Dutilleux. She is a frequent broadcaster and was Series Advisor to the Philharmonia Orchestra's 'City of Light: Paris 1900–1950' season. Her book, *Erik Satie, a Parisian composer and his world* (Boydell Press, 2016) was named Sunday Times Classical Music Book of the Year.

*Ian Power* is a composer and performer. His music has been performed by ensembles and soloists in the US, UK, Germany, Denmark, and Israel, and a portrait CD is coming out on Carrier Records in 2020. He is Assistant Professor and Director of Integrated Arts at the University of Baltimore, where he won the Distinguished Teaching Award. He has lectured at the American Musicological Society, American Studies Association, and universities in the US, UK, and Turkey.

*Caitlin Rowley* is a composer-performer, artist and researcher with particular interests in entangling private and public creative spaces and using documentation of creative practice within interdisciplinary compositions. She is a member of the composer-performer group Bastard Assignments, and her work has been performed internationally. Caitlin is the Research Administrator and Events Co-ordinator for Cyborg Soloists, a UKRI-funded Future Leaders Fellowship directed by Zubin Kanga at Royal Holloway, University of London, and is completing her PhD in interdisciplinary composition at Bath Spa University.

*Tim Rutherford-Johnson* is author of *The Music of Liza Lim* (Wildbird) and *Music after the Fall* (University of California Press), and co-author, with Stephen Graham, Tom Perchard and Holly Rogers, of *Twentieth-Century Music in the West* (Cambridge University Press).

*Lea Luka Tiziana Sikau* is finishing her PhD on new opera, critical posthumanism and rehearsal ethnography at Cambridge University. She is a lecturer at the Humboldt University Berlin, teaching contemporary music theatre and emerging technologies and has published in *Sound Stage Screen* and *The Opera Quarterly*. She was a Bavarian American Academy Fellow at Harvard University, receiving

the Bavarian Cultural Award for her research at MIT's Center for Art, Science and Technology. Her research is influenced by her practice as a mezzo-soprano, media artist, director and dramaturg, working with, among others, Marina Abramovic, Ars Electronica, Romeo Castellucci, Climate Week NYC, Ensemble Modern, Stefan Kaegi (Rimini Protokoll), and Paola Prestini (National Sawdust).

*Thierry Tidrow* is a Canadian composer currently living and working in Germany. He holds a BMus (Hons) in composition and music theory from McGill University and an MMus from the Conservatorium van Amsterdam where he studied with Richard Ayres. His music has been performed across North America and Europe; recent works have focused on vocal and text-based music, including four chamber operas. Thierry has won many prizes, including the Berliner Opernpreis 2018 and the Canada Arts Council's Jules-Léger Prize.

*Mia Windsor* is a Leeds-based composer and improviser. Mia is interested in manipulating the timbres of instruments using live electronics to cause glitches that she develops recursive processes. Mia also makes pipe organ drone music, writes about the creative potential of artificial intelligence and plays synth in the band Static Caravan. She was awarded the Berkofsky Arts Award for her sound installation *eō: an evolutionary sound installation* that used a genetic algorithm to evolve micro-tonal vocal music.

*Julie Zhu* is a composer, artist, and carillonneur. She is the recipient of the Paul and Daisy Soros Fellowship for her interdisciplinary work, visual and aural, that has since been exhibited and performed internationally. Zhu studied at Yale University (mathematics), the Royal Carillon School, Hunter College (MFA art), and is currently pursuing a DMA in composition at Stanford University.

*Niki Zohdi* is a composer, conductor and tenor currently pursuing his PhD at the University of Leeds under Dr. Mic Spencer and Professor Martin Iddon. His doctoral work explores the development and progression of method and compositional technique in the bracket of New Complexity in the second half of the 20<sup>th</sup> Century up to the present day.

*Alistair Zaldua* is a British composer, improviser and violinist based in Manchester. In addition to his work as a solo improviser with and without live electronics he performs in a duet for organ and live electronics with Lauren Redhead (UK), with whom he shares an interest in collaborative work,

most recently working together with: Annette Schmucki (Switzerland), Huw Morgan (UK) and Alan Hilario (Germany). Currently Alistair concentrates on duet improvisation and has ongoing

projects with vocalist Alwynne Pritchard (Bergen), saxophonist Christoph Gallio (London/Aarau), percussionist Pascal Pons (Freiburg) and cellist Isidora Edwards (London). <http://www.alistair-zaldua.de>