Journal of the Royal Musical Association, 2018
Vol. 143, No. 2, 489–490, http://dx.doi.org/10.1080/02690403.2018.1507127

Contributors

Robert Adlington (*r.c.adlington@hud.ac.uk*) holds the Queen's Anniversary Prize Chair in Contemporary Music at the University of Huddersfield. He is the author of books on Harrison Birtwistle, Louis Andriessen and avant-garde music in 1960s Amsterdam, and the editor of volumes on 1960s avant-garde music and music and communism. He has also published articles on Luigi Nono, Luciano Berio, new music theatre, musical modernism and musical temporality.

Mary Channen Caldwell (*maryca@sas.upenn.edu*) is Assistant Professor of Music at the University of Pennsylvania. Previously, she was Assistant Professor of Musicology at Wichita State University, and held visiting positions at the University of Texas, Austin, and at Williams College, MA. Publications include articles in *Early Music History* and *Plainsong and Medieval Music* and a chapter in an edited collection published by the Medieval Institute at Western Michigan University.

Kate Guthrie (*kate.guthrie@bristol.ac.uk*) is a Lecturer in Music at the University of Bristol. Her research interests lie in the social, political and cultural history of music in mid-twentieth-century Britain. She has published articles in the *Journal of the Royal Musical Association*, *Musical Quarterly*, *Music and Letters* and *Twentieth-Century Music*. She is recipient of the Royal Musical Association's Jerome Roche Prize (2015) and the *Music and Letters* Westrup Prize (2015).

Ester Lebedinski (*ester.lebedinski@musik.uu.se*) did her Ph.D. at Royal Holloway, University of London, and is now a Research Fellow at the Department of Musicology, Uppsala University. She works mainly on the seventeenth and early eighteenth centuries, and her research interests include music as a social and cultural practice, music collecting, music and cultural exchange, and the popularization and appropriation of music.

Jacob Smith (*jacob-smith@northwestern.edu*) is Professor in the Department of Radio-Television-Film and Director of the MA in Sound Arts and Industries at Northwestern University. He has written several books, including *Vocal Tracks: Performance and Sound Media* (2008), *Spoken Word: Postwar American Phonograph Cultures* (2011) and *Eco-Sonic Media* (2015, all from the University of California Press), and has published articles on media history, sound and performance.

David Trippett (*djt31@cam.ac.uk*) is a Senior Lecturer in the Faculty of Music, University of Cambridge. His research focuses on nineteenth-century cultural and

© 2018 The Royal Musical Association

https://doi.org/10.1080/02690403.2018.1507127 Published online by Cambridge University Press

intellectual history, Richard Wagner and the intersection of German aesthetics with the growth of the natural sciences. He is the author of *Wagner's Melodies: Aesthetics and Materialism in German Musical Identity* (CUP, 2013), a co-editor (with Benjamin Walton) of *Nineteenth-Century Opera and the Scientific Imagination* (forthcoming, 2019) and currently runs a project, funded by a European Research Council starting grant, that examines how a scientific materialist conception of sound was formed alongside a dominant culture of Romantic idealism during the nineteenth century.

https://doi.org/10.1080/02690403.2018.1507127 Published online by Cambridge University Press