

# Music & Musical Performance

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## Contributors to Issue 4

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## Contributors to Issue 4

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Peter Bloom, educated at Swarthmore College, the Curtis Institute of Music, and the University of Pennsylvania, taught at Smith College for well over four decades, retiring in 2017 as the Grace Jarcho Ross 1933 Professor of Humanities. He is author of *The Life of Berlioz* (Cambridge University Press), editor of *Lélio ou Le Retour à la vie* and the *Grand Traité d'instrumentation et d'orchestration modernes* for the *New Berlioz Edition* (Bärenreiter), editor of five volumes of essays on Berlioz including *The Cambridge Companion to Berlioz*, co-editor of *Nouvelles Lettres de Berlioz* (Actes Sud/Palazzetto Bru-Zane) and of the *Dictionnaire Berlioz* (Fayard), and contributing editor to the *Critique musicale d'Hector Berlioz* (Buchet/Chastel/Société française de musicologie). His recent books include the first critical edition of *Les Mémoires d'Hector Berlioz* (Paris: Librairie philosophique J. Vrin, 2019), and a collection of essays, *Berlioz in Time* (Rochester: University of Rochester Press, 2022). For his work on the famous French composer, Bloom was awarded the medal of the Berlioz Society, London, in 2016.

Matthieu Cailliez est maître de conférences sur le poste « Histoire et analyse musicale, du classicisme au post-romantisme » au sein du Département de Musicologie de l'Université Jean Monnet – Saint-Étienne et membre permanent de l'Institut d'Histoire des Représentations et des Idées dans les Modernités (IHRIM: UMR 5317). Il est docteur des Universités de Bonn, Florence et Paris-Sorbonne dans le cadre de l'école doctorale européenne (Codiplomation) « Les Mythes fondateurs de l'Europe dans la littérature, les arts et la musique ». Soutenue en 2014, sa thèse de doctorat est intitulée *La Diffusion du comique en Europe à travers les productions d'opere buffe, d'opéras-comiques et de komische Opern (France – Allemagne – Italie, 1800–1850)*. Il est l'auteur d'une quarantaine d'articles consacrés principalement au théâtre lyrique en Europe au XIX<sup>e</sup> siècle. [matthieu.cailliez@univ-st-etienne.fr](mailto:matthieu.cailliez@univ-st-etienne.fr)

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David Demsey is Professor of Music and Jazz Studies Coordinator at William Paterson University, as well as the conductor of the WP Jazz Orchestra and Curator of the Living Jazz Archives.

He is a saxophonist with the Phil Woods Big Band and has performed with Clark Terry, Milt Hinton, Rufus Reid, Mulgrew Miller, Bill Charlap, James Williams, and Jim McNeely. He has also been featured on tours, recordings, and DVDs over 20 years with the New York Philharmonic, Metropolitan Opera Orchestra, and the New Hudson and American Saxophone Quartets.

He authored *John Coltrane Plays Giant Steps* and two books on composer Alec Wilder, with numerous articles in such magazines as *Down Beat*, *Instrumentalist*, and is a 20-year columnist for *Saxophone Journal*. He is a Selmer Saxophone Clinician with workshops at over 90 colleges and high schools, and his graduate degrees are from Eastman School of Music and the Juilliard School.

George J. Ferencz recently retired from the University of Wisconsin-Whitewater, where he taught music theory, ear training, and arranging. (He was previously on the Idaho State University faculty.) He is best known for his Robert Russell Bennett research, authoring a Bennett *Bio-Bibliography* for Greenwood Press (1990) and editing Bennett's autobiography (*The Broadway Sound* (1999)). His latest work is *The Music for “Victory at Sea”: Richard Rodgers, Robert Russell Bennett, and the Making of a TV Masterpiece* (University of Rochester Press, 2023).

Jay Keister is Associate Professor in The College of Music at The University of Colorado Boulder where he teaches ethnomusicology. He is the author of the book *Shaped by Japanese Music* (Routledge, 2004) and the textbook *Music and Space: An Astrocultural History* (Kendall-Hunt, 2020). He has published on traditional Japanese music and dance in several journals, including *Ethnomusicology*, *Asian Music*, and *Asian Theatre Journal*. In recent years he has published articles on progressive rock, glam rock, and punk rock in collected volumes and several journals, including *Popular Music, Volume! La revue des musiques populaires*, and *American Music Research Center Journal*.

Kerry McCarthy is a musician and author known for her work on the English Renaissance. Her recent publications include biographies of Thomas Tallis (Oxford University Press; 2021 AMS award for early music book of the year) and William Byrd (Oxford University Press; 2014 ASCAP Slonimsky Award for musical biography of the year). She is also active as a professional singer, and her current research project is a wide-ranging study of the lives of singers in Tudor England.

Max Nyffeler (born 1941 in Wettlingen, Switzerland) studied music and musicology in Zurich, Basel and Cologne. He was music director of the Bavarian Radio (BR) and the Swiss Radio DRS. Since 1998 he has been working as a freelance journalist for broadcasting stations and newspapers with a focus on new music. Many of his essays and interviews with leading composers and other musicians are available at [www.Beckmesser.de](http://www.Beckmesser.de).

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Douglas Reed's D.M.A. dissertation at the Eastman School of Music, "The Organ Works of William Albright: 1965-1975" (1977) led to a career of performing Albright's music across America, Europe, and the Far East. Reed commissioned two compositions from Albright: *Four Fancies for Harpsichord* (1979) and *Symphony for Organ* (1986) and has recorded nearly all of the composer's organ music. After retiring as a professor emeritus of music from the University of Evansville (2010), Reed held visiting professorships at Indiana University Jacobs School of Music and at the University of Notre Dame. He now lives in New York City.