

Singing Death: Reflections on Music and Mortality

Notes on Contributors



Samuel Curkpatrick is an ethnomusicologist working with Wägilak songmen from southern Arnhem Land in Australia's Northern Territory. He is currently an Adjunct Research Fellow at the Sir Zelman Cowan School of Music, Monash University and in late 2013 was a visiting fellow at the Centre for Commonwealth Education, Cambridge University.

Helen Dell is a research fellow in the School of Culture and Communication at the University of Melbourne. Her research is in the fields of music and literature, especially when joined together as song. Her PhD thesis, on desire in French medieval song was published in 2008 as *Desire by Gender and Genre in Trouvère Song*, by Boydell and Brewer. Since then Helen has been conducting research into recent receptions and inventions of medieval music. She has now almost finished a second book entitled: 'Music and the Medievalism of Nostalgia: Fantasies of Medieval Music in the English-speaking World, 1945 to 2010' and has chapters on medievalism in recent and forthcoming publications, including '**Musical Medievalism and the Harmony of the Spheres**', *Cambridge Companion to Medievalism*, ed. Louise D'Arcens, Cambridge University Press, forthcoming May, 2016, and '**The medieval voice**', *Since Lacan: Papers of the Freudian School of Melbourne*, 25, ed. Linda Clifton, Karnac, February, 2016.

Helen's most recent research has centred on music and death, from which the 2013 symposium, 'Singing Death': <http://www.historyofemotions.org.au/events/singing-death/>, co-convened with Helen Hickey, and the present collection has sprung. Also to be published this year is 'Haunting Music: Hearing the Voices of the Dead' for *Music and Mourning*, ed. Jane Whitfield Davidson and Sandra Garrido, forthcoming with Ashgate, 2016. See more at <http://www.helendell.com/>

Helen M. Hickey studied history and sociology before completing her PhD on the Everyday in the work of the early fifteenth-century English poet and scribe, Thomas Hoccleve. Her recent

publications include 'Medievalism on the Streets: Tinsmiths, Knights, and the International Labour Movement' with Stephanie Trigg for *International Medievalism and Popular Culture*, eds. Louise D'Arcens and Andrew Lynch, Cambria Press, 2014; 'Legal Personhood and the Inquisitions of Insanity in Thomas Hoccleve's *Series*' in *Theorising Legal Personhood in Pre-modern England*, edited by Andreea Boboc, Brill, 2015, and 'Medical Diagnosis and the Colour Yellow in Early Modern England', in *Revue électronique d'études sur le monde anglophone* (12.2) in special issue titled "The Dyer's Hand: Colours in Early Modern England," edited by Sophie Chiari. Her current research focuses on the ways history and literature intersect with medicine and materiality. She is currently researching the ophthalmological miracles attributed to the relic of *La sainte larme* in France from the thirteenth century to the end of the eighteenth century. Helen is a member of the International Health Humanities Network.

Henriette Korthals Altes has held lectureships in French at the University of Oxford and at Queen Mary, University of London. She is currently finishing a monograph on subjectivity and mourning and late-twentieth century French thought and literature to be published with Legenda (Oxford). She has published on contemporary French authors both in scholarly publications and for broad-sheets, including the *Times Literary Supplement* and *The Guardian*. Further research interests include a comparative study of the figure of the dancer in 19th and 20th century literature as well as the resurgence of mystical tropes in the secular avant-gardes of the 1970s in France.

Natalie Lewandowski is editor of *Screen Sound Journal – The Australasian Journal of Soundtrack Studies* and manager of the Queensland Conservatorium Research Centre at Griffith University. Natalie completed her PhD on screen sound labour of the Australian and New Zealand Creative Industries through the department of Music, Communication and Cultural Studies at Macquarie University and continues to research in the areas of screen sound, soundtrack studies and labour and careers in media and creative industries.

Irish singer/teacher **Mary McLaughlin** worked throughout the UK and the USA for many years and has recently re-located to Ireland. Currently a PhD student at the *Irish World Academy of Music and Dance*, University of Limerick, Ireland, her research is focussed on the portrayal of Otherworld song in Donegal. Having completed her MA in *Ritual Chant and Song* at the *Academy* in 2010, she has a particular interest in the ancient Irish tradition of Keening, on which she wrote her Master's Thesis. Her musical work has reflected her life-long fascination with Irish mythology and the Otherworld. She has explored the Irish sacred music tradition (both pre-Christian and Christian), the selkie traditions of Ireland and Scotland, and the monastic tradition of Gregorian chant through her recording and performance projects, details of which can be found on her web site: <www.marymclaughlin.com>.

Frances Miller is a PhD student in Ethnomusicology at York University in Toronto, Canada. She is a musician and composer with experience in commercial projects and independent film. Frances presently holds a Doctoral Fellowship from the Social Sciences and Humanities Research Council (SSHRC). She has previously presented her research on issues of gender in the recording arts and on Sacred Harp singing in urban centres.

Kip Pegley is an associate professor in the School of Drama and Music, Queen's University, Canada. Her current research explores the relationship between music, war and Canadian identity, and is

funded by the Social Sciences and Humanities Research Council of Canada. She is the author of *Coming to You Wherever You Are: MuchMusic, MTV and Youth Identities* (Wesleyan, 2008); more recently, she co-edited *Music, Politics and Violence* (Wesleyan University Press, 2012), a volume of essays that examine the role of music in both advancing and opposing a range of 20th and 21st-century political conflicts.

Lindsay Ann Reid as a doctorate in English and Book History from the University of Toronto, Canada. She is currently a lecturer in English at the National University of Ireland, Galway. monography titled *Ovidian Bibliofictions and the Tudor Book: Metamorphosing Classical Heroines in Late Medieval and Renaissance England* was published by Ashgate in 2014. Lindsay has published widely on Early Modern literature and Ovidianism.

Abigail Shupe is a music theorist studying relationships between the histories of music theory and science in the French Enlightenment. She also studies the music-text relationships in the music of George Crumb from an eco-critical perspective. In 2015 she was appointed Visiting Assistant Professor of Music Theory at the College of Wooster.

Heather Sparling is the Canada Research Chair in Musical Traditions and an Associate Professor of Ethnomusicology at Cape Breton University. Her research interests include Scottish Gaelic song in Nova Scotia (particularly their relationship to language attitudes and minority language revitalization), Cape Breton step dance, and Atlantic Canadian disaster songs. She is the author of *Reeling Roosters and Dancing Ducks: Celtic Mouth Music* (2014) and she is the editor of the scholarly journal *MUSICultures*. She maintains a disaster songs website and blog at disastersongs.ca, and she can also be found on Twitter (@CBFraoch).

Penny Spirou is Graduate Education Officer at The University of Notre Dame Australia, and is Book Reviews Editor for *IASPM@Journal* (www.iaspmjournal.net). Her research focuses on screen soundtracks, film genre, biography, and star/celebrity studies. Penny has recently published articles in *Comedy Studies*, *Celebrity Studies*, and *Studies in Australasian Cinema*. <https://nd-au.academia.edu/PennySpirou>

Jazz-musicologist **Walter van de Leur** received his Ph.D. from the University of Amsterdam in 2002, for his research on Billy Strayhorn, published as *Something to Live For: The Music of Billy Strayhorn* (New York: Oxford University Press, 2002), which received the 2003 Irving Lowens Book Award for Distinguished Scholarship from the Society of American Music. Van de Leur teaches at the Conservatory of Amsterdam, where he is Research Coordinator and lectures in music history and historiography. He is Professor of Jazz and Improvised Music at the University of Amsterdam. He served as Principal Investigator and Senior Researcher for *Rhythm Changes* (2010-2013). In that capacity, Van de Leur headed the 2011 *Jazz and National Identities Conference*, and the 2014 *Jazz Beyond Borders Conference*, the largest jazz conferences in the field. Two book manuscripts are currently in process, one on the reception of jazz in Europe, and one on jazz and death. <http://www.uva.nl/over-de-uva/organisatie/medewerkers/content/l/e/w.vandeleur/w.van-de-leur.html>