

Gamut 1/1 (2008) Biographies

David Carson Berry is an Assistant Professor at the University of Cincinnati, College-Conservatory of Music. A past recipient of the Society for Music Theory's "Emerging Scholar Award," his research interests are wide-ranging, and include American popular music of the 1920s–60s; the theory and aesthetics of music of the mid-eighteenth through mid-twentieth centuries, including a focus on Stravinsky; and Schenkerian theory and its reception history in the United States. On these and other topics, he has published eighteen articles and reviews, and has delivered nearly thirty different papers at various academic venues in the U.S. and Europe. Among other projects, he is currently working on a book on the music of Cole Porter, with co-author Allen Forte.

Kelly Foreman received her Ph.D. in ethnomusicology from Kent State University and specializes in the music of Japan, with a focus on the *shamisen*, geisha, and current compositional trends in Japan. She is the author of *The Gei of Geisha. Music, Identity, and Meaning* (Ashgate Press, 2008), and she contributed chapters in both *Bad Girls of Japan* (Palgrave, 2005) and *Bowing to Etiquette, Manners and Mischief in Japan* (forthcoming). Foreman is currently a lecturer in the department of music at Wayne State University, and is an active composer as well as teacher/performer of *nagauta shamisen*.

Jeannie Ma. Guerrero is an Assistant Professor of Music Theory at the Eastman School of Music. She has published articles on the music of Francesco Landini as well as Luigi Nono, who was the subject of her Harvard Ph.D. Dissertation with David Lewin.

Composer/theorist **Brian Hulse** holds a Ph.D. from Harvard University and is an Assistant Professor of Music at the College of William & Mary in Virginia. His research focuses on concepts of musical time, intuition, repetition, and the writings of Henri Bergson and Gilles Deleuze. He has given numerous papers at regional, national, and international conferences in the United States, the United Kingdom, The Netherlands, Italy, and Austria, and has published in *Perspectives of New Music*, *Dutch Journal of Music Theory*, and *Open Space*. He is co-editor and contributing author for a book of essays on Deleuze and music forthcoming from Ashgate Publishers. His compositions include chamber and choral works, film scores, and several chamber operas, and have received awards from BMI, ASCAP, Meet the Composer, Harvard University, and other organizations.

Jennifer John, currently a member of the violin faculty at the Aspen Music Festival and School during the summers, was also recently an Assistant Professor of Violin at the University of Colorado at Boulder and the Director of Orchestras at Peak to Peak Charter School. She is a co-founder and Director of Outreach of The New Millennium Conservatory of Strings in Lafayette, Colorado, where she teaches violin, viola, and chamber music. John is an active clinician and performer throughout the United States.

Daphne Leong is an Associate Professor of Music Theory at the University of Colorado at Boulder. Her research interests include rhythm, analysis and performance, and the music of Béla Bartók. Her publications appear or are forthcoming in *Journal of Music Theory*, *Intégral*,

Theory and Practice, Music Theory Online, Gamut, and Acta Musicologica. Leong is also an active pianist and chamber musician.

Daniel Silver is an Associate Professor of Clarinet at the University of Colorado at Boulder. He has served as Principal Clarinet of the Hong Kong Philharmonic and the Baltimore Opera Orchestra, and has also appeared with the Pittsburgh Symphony and the Kennedy Center Opera and Ballet Orchestras. His solo and chamber performances include performances in major venues in Asia, Australia, and across the United States.