

Publications

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Current position:

Professorial Research Associate, SOAS, University of London

Monographs

1. *György Kurtág's The sayings of Péter Bornemisza op.7.* (Aldershot, 2004). 192 pp. ISBN-10: 0754608093
2. *Ligeti, Kurtág and Hungarian Music during the Cold War* (Cambridge, 2007). 282 pp. ISBN-10: 1107403308
3. *Orientalism and Musical Mission: Palestine and the West* (Cambridge 2013). 365 pp. ISBN-10: 1107036569.

Edited Books

4. (with Alan E. Williams), *Perspectives on Kurtág* (Guildford, 2001), 160 pp.

Internet research resources

<https://oudmigrations.com/> - a bi-lingual site funded by the Leverhume Trust's Major Research Fellowship and private sponsorship.

Articles in refereed journals

1. 'Bulgarian Rhythm and its disembodiment in Kurtág's The sayings of Péter Bornemisza', *Studia musicologica* XLIII/3-4 (2002), pp. 269-280.
2. 'To say and/or to be? Incongruence in The Sayings of Péter Bornemisza op.7'. *Music Analysis* 22/3 (October 2003), pp. 315-338.
3. '"Behold! The long-awaited new Hungarian opera has been born!" Discourses of denial and Petrovics' C'est la guerre'. *Central Europe* I/2 (November 2003), pp. 133-145.
4. 'Longing for a national rebirth: mythological tropes in Hungarian music criticism, 1968-74', *Slavonica* (November 2004), pp. 139-156.
5. 'A study in "tradition", geography and identity in concert practice', *Music & Letters* (November 2004), pp. 602-613.
6. 'Whose utopia? Perspectives on the West-Eastern Divan Orchestra?', *Music and Politics* (June 2009) http://www.music.ucsb.edu/projects/musicandpolitics/archive/2009-2/beckles_willson.pdf
7. 'The Parallax Worlds of the West-Eastern Divan Orchestra', *Journal of the Royal Musical Association* (November 2009), pp. 319-347. DOI: 10.1080/02690400903109109.
8. 'Music teachers as missionaries: Understanding Europe's recent dispatches to Ramallah', *Ethnomusicology Forum* (November 2011), pp. 301-325. DOI: 10.1080/17411912.2011.641370.
9. 'Round Table: Edward Said and Musicology Today', including contributions by Brigid Cohen; Sindhumanthi Revuluri, Martin Stokes, Kofi Agawu, James R. Currie, in *Journal of the Royal Musical Association* 141, 2016. DOI: <http://dx.doi.org/10.1080/02690403.2016.1151245>
10. 'Listening through the warzone of Europe', in *Ethnomusicology*, 2018, ..
11. 'Hearing global modernity: Munir Bashir and the Iraqi oud', in *International Journal for History, Culture and Modernity*, 2018, 7, DOI: <http://doi.org/10.18352/hcm.559>.
12. 'Orientation through Instruments : The Oud, the Palestinian Home, and Kamīlyā Jubrān' in *World of Music*, 8/1, 2019.

13. 'Sketches towards a global oud history' in *Rast*, 2019. In press.
14. 'Music, accountability, and the mobile phone: song-writing with Africans in Sicily' in *Ethnomusicology Forum*. In preparation.

Book Chapters

1. "'Culture is a vast weapon, its artistic force is also strong." Finding a context for Kurtág's works: an interim report', in Beckles Willson & Williams (eds.) *Perspectives on Kurtág*, pp. 3-38.
2. 'Bartók and vocal music: inspiration and ideology', in Amanda Bayley (ed.) *The Cambridge Companion to Bartók* (Cambridge, 2001), pp. 78-91
3. 'Eastern Europe', in Mervyn Cooke (ed.) *The Cambridge Companion to Twentieth-Century Opera* (Cambridge, 2005), pp. 146-64.
4. 'Sehnsucht als Mythos? Zur musikalischen Dramaturgie in den Drei Schwestern', in Hans-Klaus Jungheinrich (ed.) *Péter Eötvös* (Frankfurt, 2005), pp. 17-26.
5. 'Reciprocity and mysticism: a new model for art in State Socialism', in Tsukasa Kodera (ed.) *Crossing boundaries in art from East Central Europe* (Osaka, 2007) pp. 205-242
6. 'Veress and the Steam Locomotive in 1948', in Anselm Gerhardt and Doris Lanz (eds.) *Komponist – Lehrer – Forscher. Sándor Veress zum 100. Geburtstag*. (Kassel, 2008), pp. 20-35.
7. 'Theory and Analysis', in Jim Samson (ed.) *Understanding Music* (Cambridge, 2008), pp.25-42.
8. 'Ligeti at the Musicians' Union 1949-56' in Roberto Illiano and Massimiliano Sala (eds), *Music and Dictatorship in Europe and Latin America* (Turnhout, 2010), pp. 471-486.
9. 'Letters to America', in Friedemann Sallis (ed.), *Centres and Peripheries, Roots and Exiles* (Victoria, 2011), pp.129-174.
10. 'Listening to Palestine', in *The Storyteller of Jerusalem: the Musical Life and Times of Wasif Jawhariyyeh*, translated by Nada Elzeer, edited by Salim Tamari and Issam Nassar, with a Foreword by Rachel Beckles Willson (Olive Branch Press, 2013), pp. IX-XVI. ISBN 978-1-56656-925-5.
11. 'Doing more than representing western classical music', in *Representation and Western Music* ed Joshua Waldon (Cambridge, 2013) pp. 249-266. ISBN 978-1-107-02157-0.
12. 'Palestinian song, European Revelation, and Mission', in *Surviving in Song: Exploring Music among Palestinians since 1900* eds. Moslih Kanaaneh, David McDonald, Stig-Magnes Thorsén (forthcoming with Indiana University Press, 2013), pp.15-36. ISBN 978-0-253-01098-8.
13. 'Simulated culture and the juggernaut of capitalism: Reflections on European music in the Middle East', in *Entgrenzte Welt?: Musik und Kulturtransfer* eds. Jin-Ah Kim & Nepomuk Riva, (Berlin, 2014) pp. 290-310. ISBN 987-3-87676-024-7.
14. 'Peacebuilding and afterwards: the early years of the Barenboim Said Foundation (2003-2009)', in *The Art of Peacebuilding* eds R.Scott Appleby, Hal Culbertson, Jolyon Mitchell & Theodora Hawksley (OUP Strategic Peacebuilding Series, New York). In Press.
15. 'Value and Abjection: Listening to Music with Edward W. Said', in *Against Value in the Arts*, eds. Emile Bojesen; Sam Ladkin; Bob McKay. Rowman & Littlefield, 2016. p. 215-230.
16. 'Analysing Sonic Authority: Sensoriality, Affect and the Unsettled Body', in *Music Analysis and the Body: Experiments, Explorations and Embodiments* eds. Nicholas Reyland & Rebecca Thumpston, (Leuven Studies in Musicology, Leuven), 2018, pp.125-140. ISBN 978-90-429-3641-6.
17. 'The individual outside the community: music education in a fraught space', in *My Body was Left on the Street : Music Education and Displacement*, eds. Kinh T. Vu & André de Quadros. Sense Publishers, 2019. In Press.

Conference Proceedings

1. 'Auge in Auge mit der Musik', in Eric Singer & Basil Rogger (eds.) *Composers-in-residence*. Lucerne Festival, Sommer 2003, Isabel Mundry, Heiner Goebbels (Frankfurt am Main, 2003) pp. 125-134.
2. 'Who is Péter Eötvös?', in Max Nyffeler (ed.) *Péter Eötvös* (Münich, 2003), pp. 5-18.
3. 'Socialist Realism and Beyond: 1961-63 responses to Kurtág's opp.1-4', in Petr Macek, Mikuláš Bek & Geoffrey Chew (eds.) *Colloquium, Socialist Realism and Music: Anti-Modernisms and Avant-gardes*,

Brno 1.-3.10.2001 (Colloquia on the History and Theory of Music at the International Music Festival in Brno, Vol. 36) (Prague, 2004), pp. 49-61.

4. 'Meeting points and national authenticity: Bartók from inside and out', in Masakata Kanazawa (ed.), *Musicology and Globalization: Proceedings of the International Congress in Shizuoka 2002* (Tokyo, 2004), pp. 384-88.

Articles in non-refereed journals

1. "The Repertoire Guide: György Kurtág" *Classical Music* 8, February 1997, 43.
2. "Kurtág's Instrumental Music 1988-1998", *Tempo*, December 1998, pp. 15-21.
3. 'The fruitful tension between inspiration and design in György Kurtág's The Sayings of Péter Bornemisza opus 7', *Mitteilungen der Paul Sacher Stiftung*, March 1998, pp. 36-41.
4. 'Péter Eötvös in conversation about 'Three Sisters'', *Tempo*, April 2002, pp. 11-13.
5. 'Bolgár ritmus és eltestetlenedése Kurtág Bornemisza Péter mondásaiban', *Magyar Zene* XVI/2 (January 2003), pp. 47-58.
6. 'The West-Eastern Divan Orchestra', *British Academy Review* 10 (2007), pp.15-17.
7. 'A new voice, a new 20th century? An experiment with Sándor Veress', *Tempo: A quarterly review of modern music*, 62/243 (Jan 2008), pp. 36-41. Translated by Michael Kunkel as 'Vertreibung, Verankerung: Überlegungen zur Kontextualisierung des Schaffens von Sándor Veress anlässlich des Berner Festivals "veress07"', *dissonanz* 99 (Sept 2008), pp. 30-33.
8. العود في أوروبا والولايات المتحدة : ريتشل بكلس ويلسون, in *Jardat al Fonoon*, Vol. 8, No. 1, 04.2018, p. 84.
9. 'György Kurtág, Samuel Beckett: Fin de partie - scènes et monologues, opéra en un acte.' *Tempo*, vol. 73, no. 288, pp. 91-92. <https://doi.org/10.1017/S0040298218001043>

Encyclopaedia entries

1. 'György Kurtág' and twelve entries on further German and Hungarian composers of the 20th century, *The Revised New Grove's Dictionary of Music and Musicians*, Macmillan, 2000.
2. 'Piano Trios', in Cliff Eisen (ed.) *The Mozart Companion* (Oxford, 2006).

Book reviews

1. Derek Jarman (ed.) *The Twentieth Century String Quartet*, *Music and Letters* 84/2 (May 2003).
2. Richard Steinitz György Ligeti. *Music of the Imagination*. London: Faber & Faber, 2003; Marina Lobanova György Ligeti. *Style, Ideas, Poetics*. Berlin: Ernst Kuhn, 2003; "Träumen Sie in Farbe?" *György Ligeti im Gespräch mit Eckhard Roelcke*. Vienna: Paul Zsolnay, 2003', *Music and Letters* 85/4 (November 2004).
3. Danielle Fosler-Lussier, *Music Divided: Bartók's legacy in Cold War Culture*, *Music & Letters* 89/4 (November 2008).
4. Erik Levi and Florian Scheduling, *Diasporas, Mobilities, and Dislocations in Europe and Beyond*, and Byron Dueck and Jason Toynbee, *Migrating Music. Yearbook for Traditional Music* (Vol. 44, 2012), pp. 187-190. <http://www.jstor.org/stable/10.5921/yeartradmusi.44.0187>

Music reviews

1. Kurtág: String Quartets ECM New Series 1598, *Tempo*, January 1997, p. 52.
2. Dillon: Blitzschlag Edinburgh Festival August 1997, *Tempo*, January 1998, pp. 22.
3. Kurtág: Plays and Games ECM New Series 1619, *Tempo*, April 1998, pp. 45-46.
4. György Kurtág, Samuel Beckett: Fin de partie - scènes et monologues, opéra en un acte, *Tempo*, April 2019, pp. 91-92.