

Contributors

John Butt

John Butt is Gardiner Professor of Music at the University of Glasgow and musical director of Edinburgh's Dunedin Consort. In 2006 he was elected Fellow of the British Academy. In 2013 he was awarded the medal of the Royal College of Organists and an OBE. His books include *Bach Interpretation* (1990), a handbook on *Bach's Mass in B Minor* (1991), *Playing with History* (2002), and a book on Bach's passions, *Bach's Dialogue with Modernity* (2010). He is also editor or joint editor of both the Cambridge and Oxford Companions to Bach and of the *Cambridge History of Seventeenth Century Music* (2005). John Butt's conducting engagements with the Dunedin Consort (2003–) have included major Baroque repertory and several new commissions. His recording of *Messiah* in its first performed version (Dublin, 1742) received the Gramophone award in the Baroque Vocal Category in 2007 and the MIDEM award for Baroque Music in 2008. In 2014 Butt and Dunedin won a Gramophone award in the Choral Category for a reconstruction of the first performance of Mozart's *Requiem*. John Butt has been guest conductor with a number of orchestras and he also continues to be active as a solo organist and harpsichordist.

Martin Parker Dixon

Martin Parker Dixon is Lecturer in Music at the University of Glasgow. He studied classical guitar and composition at the Royal Scottish Academy of Music and Drama in Glasgow and completed his PhD on T.W. Adorno at Cambridge University. He worked for many years with Cambridge Experimental Theatre and occasionally composes music. His research interests lie in post-war music and philosophy and in seeking to develop a radical hermeneutics of contemporary music. He has published especially on Adorno, John Cage, and technology in relation to music.

Alison Firth

Alison Firth is Emeritus Professor at the University of Surrey, and visiting professor of Newcastle University and Queen Mary, University of London. She is also Vice-President of BLACA (British Literary and Artistic Copyright Association). Alison Firth read physics at Oxford

University and later qualified and has practised as a barrister in intellectual property chambers since 1983. As an academic, first at the Centre for Commercial Law Studies, Queen Mary, University of London, and then as Professor of Commercial Law at Newcastle University before her present position, she researches and publishes in all areas of intellectual property law. Her books include (with G. Lea and P. Cornford) *Trade Marks: Law and Practice* (2006) and (with J. Phillips) *Introduction to Intellectual Property Law* (4th edition 2001).

Paul J. Heald

Paul Heald is the Richard W. and Marie L. Corman Professor of Law, at the College of Law of the University of Illinois at Urbana–Champaign. He is currently also a fellow and associate researcher at CREATE, the RCUK Centre for Copyright and New Business Models in the Creative Economy, based at the University of Glasgow. Heald earned his bachelor's and master's degrees in comparative literature from the University of Illinois. He earned his law degree *cum laude* from the University of Chicago. His recent publications have focused on economic aspects of IP law, including theoretical papers on optimal patent remedies, the role of transaction costs in patent law and the problem of patent pricing as well as empirical studies on best-selling fiction and musical compositions from 1913 to 1932 and the behaviour of famous trademarks in product and service markets.

Björn Heile

Björn Heile is Reader in 'Music since 1900' at the University of Glasgow. His first degree is in musicology and English and American literature from Technische Universität Berlin, and he obtained his PhD at the University of Southampton. His research interests are in new music, experimental music theatre, performance practice of experimental music, music and modernism and jazz studies, in particular jazz performance on screen. His books include *The Music of Mauricio Kagel* (2006), *The Modernist Legacy: Essays on New Music* (2009, as editor), *Watching Jazz: Encounters with Jazz Performance on Screen* (as co-editor, forthcoming) and *The Ashgate Research Companion to Modernism in Music* (as co-editor, forthcoming).

Andreas Rahmatian

Andreas Rahmatian is Senior Lecturer at the University of Glasgow, specialising in intellectual property law and commercial law. Originally from Vienna, he obtained a degree and a PhD in law and a second degree in musicology and history there, and continued his studies with an LLM at the University of London. He qualified as a solicitor in London before

he became an academic. His research interests comprise intellectual property law, property law and property theory, legal history, intellectual history and the law, and concepts of art and law, especially the relationship between music and copyright. His books include *Copyright and Creativity: The Making of Property Rights in Creative Works* (2011), which was shortlisted for the SLS Peter Birks Prize for outstanding legal scholarship in 2012, and *Lord Kames: Legal and Social Theorist* (2015).

Charlotte Waelde

Charlotte Waelde is Professor of Intellectual Property Law at the University of Exeter. Her work focuses on the interface between intellectual property law and changing technologies, the changes in the law wrought by those technologies, and the impact that those changes have on the way that the law is both perceived and used by the affected communities. She explores ways in which the law may be better calibrated to meet the needs of stakeholders. Professor Waelde regularly participates in policy-making processes and consultancy activities. She has also advised a range of international organisations including OPEC, ICSID and the European Parliament among others, and she has co-ordinated many academic responses to policy consultations. Among her publications are (with G. Laurie, A. Brown, S. Kheria, J. Cornwell), *Contemporary Intellectual Property: Law and Policy* (2013), and *Law and the Internet* (2009).

John Williamson

John Williamson is Research Associate in Music at the University of Glasgow. Previously he has worked, in various combinations, as a journalist, concert promoter/festival organiser and band manager. During that time he also completed a PhD on intellectual property, entrepreneurship and rent-seeking in the music industries in 2010. At the University of Glasgow he taught on the university's first Popular Music Studies courses. His research interests lie in popular music, popular music history, trade union history, copyright and intellectual property, entrepreneurship, music industries, popular music politics, journalism, and cultural and creative industries.