

## **Contributor Biographies**

### **Cassandra Balosso-Bardin**

Cassandra Balosso-Bardin is a postdoctoral researcher at Paris-Sorbonne for the interdisciplinary and inter-institutional research project GeAcMus, focusing on musical gesture, music and acoustics. She completed her PhD at SOAS, University of London, in 2015 under the supervision of Keith Howard. She is also an international performer on recorders and bagpipes and obtained a 'Diplôme d'Etudes Musicales' in Orsay, France, in 2006.

### **Erica Braverman**

Erica Braverman grew up just outside of Detroit, MI and moved to Austin, TX four years ago. She received her BA in Spanish from the University of Michigan and her MAT in Spanish and English as a Second Language education from Wayne State University. She also studied traditional music and dance in Ireland through the Department of Vernacular Music and Dance at Texas Tech University. Erica is currently a pre-kindergarten teacher at the International School of Texas in Lakeway, TX. She also teaches Appalachian clogging and flatfooting, sean nós dancing and beginning anglo concertina at Fiddler's Green Music Shop in Austin.

### **Mason Brown**

Before embarking on his graduate studies, Mason Brown was a sign painter, carpenter, recording artist and touring musician, as well as a Zen priest. As an ethnomusicologist, his main focus is Tibetan music and culture, with an eye toward overlaps between liturgical music and contemporary popular forms, as well as rural folk traditions. His other research interests include Japanese Buddhist chant, American and Irish vernacular fiddle music, and violin manufacturing in the Industrial Revolution. Mason holds a double B.A. in Religious Studies and Music, with a minor in Tibetan language, from Naropa University. He continues to record and perform original and traditional folk music, and is a resident priest at Hakubai Zen Temple in Boulder. His current doctoral research is on Tibetan folk music in Nepal.

### **Eliot Grasso**

Performer-scholar, Dr. Eliot Grasso, has taught, performed, and recorded throughout North America and Europe for over two decades. His articles pertaining to traditional performance practice for uilleann pipes, socio-historical context for Irish traditional music, and compositional process in Irish traditional music are published in the Encyclopaedia of Music in Ireland, An Píobaire, Iris na bPíobairí, and World Music: A Global Journey. Dr. Grasso is especially interested in the cultural and cognitive processes of melodic variation in Irish music. He serves on the faculty of the University of Oregon, New Hope Christian College, and Gutenberg College.

### **Matthew Noone**

Originally involved in the post-rock scene in urban Australia, Mattu has travelled an eclectic musical route via North India to Ireland. A student of the sarode (25 stringed India lute) since 2004, Mattu has spent many years studying Indian Classical music with Sougata Roy Chowdhury in Kolkata and more recently with K Sridhar in the UK. He has performed and taught Indian music across Europe and Asia and

was a founding member of successful fusion group The Bahh Band. He completed his MA (1st Honours) in Ethnomusicology at the Irish World Academy of Music and Dance and is currently exploring the performance possibilities of Indian and Irish music as part of an Arts Practise PhD program. He has been awarded a 2 year scholarship from the Irish Research Council to complete this research. Mattu was also recently offered support from Culture Ireland and the Music Network to tour India and has developed a hybrid sarode particularly for playing Irish music.

### **Sean Williams**

Sean Williams has taught ethnomusicology, Asian Studies, and Irish Studies at The Evergreen State College in Olympia, Washington since 1991. Her books include *The Sound of the Ancestral Ship: Highland Music of West Java* (Oxford 2001), *Irish Traditional Music* (Routledge 2010), and *Bright Star of the West: Joe Heaney, Irish Song-Man*, for which she won the Alan P. Merriam Prize for the best monograph in the field of ethnomusicology. She has also written articles for *Asian Music*, *Yearbook for Traditional Music*, *Balungan*, and *The Garland Encyclopedia of World Music v.4 (Southeast Asia)*; reviews of books and CDs; and chapters in edited volume. Her research interests include Sundanese, Irish, Japanese, and Brazilian musics, and issues in religion, language, and liminality.