

Notes on Article Contributors

Sarah Collins is currently a Marie Curie Research Fellow at Durham University and a Visiting Fellow at Harvard University, and in 2018 she will take up an ongoing lectureship in musicology at the University of Western Australia. Sarah is the author of *The Aesthetic Life of Cyril Scott* (2013) and has had articles published in the *Journal of the Royal Musical Association*, *Twentieth-Century Music*, *Music & Letters*, and elsewhere. She is a co-editor, with Paul Watt and Michael Allis of *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century* (OUP, forthcoming), and is currently the reviews editor of the *Journal of the Royal Musical Association* and the *RMA Research Chronicle*.

Michel Duchesneau is Professor at the Faculty of Music of the Université de Montréal (Québec) and director of the Academic Chair in Musicology of the Université de Montréal. His research on French music of the last decades of the nineteenth and early twentieth century and on contemporary music has led to the publication of numerous articles, as well as various books on French music: *L'avant-garde musicale et ses sociétés à Paris de 1870 à 1939* (Mardaga, 1997), *Musique et Modernité en France* (PUM, 2006), *Musique, art et religion dans l'entre-deux-guerres* (Symétrie, 2009), *Charles Koechlin compositeur et humaniste* (Vrin, 2010) and *Écrits de compositeurs. Une autorité en questions* (Vrin, 2013). He is the founder of the Observatoire interdisciplinaire de création et de recherche en musique, a research center in Montreal working on interdisciplinary musicology, and the director of the research project 'Development of Music Audiences in Quebec'. In 2012 he was the recipient of the Royal Musical Association Dent Medal.

Noel Verzosa is Associate Professor of Music at Hood College. His work, which has been published in the *Journal of Musicology* and *Music Research Forum*, concerns nineteenth- and twentieth-century French music and criticism, with special attention to aesthetics, philosophy and intellectual history.

Holly Watkins is Associate Professor of Musicology at the Eastman School of Music in Rochester, New York, where she has taught since receiving her PhD from the University of California, Berkeley, in 2004. Her 2011 book *Metaphors of Depth in German Musical Thought: From E. T. A. Hoffmann to Arnold Schoenberg* was published in Cambridge University Press's series *New Perspectives in Music History and Criticism*. Her essays on the aesthetics, philosophy and ecology of nineteenth- and twentieth-century music have appeared in such periodicals as the *Journal of the American Musicological Society*, *19th-Century Music*, *Current Musicology*, *Contemporary Music Review*, and *Evental Aesthetics*. Granted an ACLS Fellowship in 2014–15, she is currently at work on a book entitled *Musical Vitalities*, which brings a post-humanist sensibility to bear on the life of music as it has been understood by organicist, formalist, philosophical and biosemiotic discourses on music and sound production.

Paul Watt is a senior lecturer in musicology at Monash University. His books include *Ernest Newman: A Critical Biography* (2017), *Cheap Print and Popular*

Song: A Cultural History of the Nineteenth-Century Songster (edited with Derek B. Scott and Patrick Spedding, 2017), *Joseph Holbrooke: Composer, Critic, and Musical Patriot* (edited with Anne-Marie Forbes, 2015), and *The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century* (edited with Sarah Collins and Michael Allis, forthcoming). He is currently writing a book on the professionalization of the music critic in nineteenth-century England.