

Contributors

Leah Batstone (leah.batstone@mail.mcgill.ca) received her Ph.D. from McGill University in 2019. Her dissertation examines the influence of Friedrich Nietzsche on Mahler's early symphonies through the study of Nietzsche's reception by the composer's intellectual circle. Her expertise extends to issues surrounding identity and art music in central and eastern Europe. Batstone is the recipient of a 2020–3 Marie Skłodowska Curie Action REWIRE fellowship at the University of Vienna, where she will be working on a history of twentieth-century art music in Ukraine. She is completing a monograph, *Mahler's Nietzsche*; and an article on Mahler and multi-ethnic identity in *fin-de-siècle* Vienna is forthcoming in *19th-Century Music*. She currently teaches at Hunter College, City University of New York.

Leah Broad (leah.broad@chch.ox.ac.uk) is a Junior Research Fellow at Christ Church, University of Oxford. Her research specialisms are in theatrical music and women in music, and she has work published and forthcoming in *Music and Letters*, *Music and the Moving Image* and *Tempo*, and in edited volumes with Oxford University Press, Boydell & Brewer and Routledge. She co-convenes the Theatre and Performance Research Association's working group on Sound, Voice and Music.

Eirini Diamantouli (ed479@cam.ac.uk) is a doctoral candidate in the Faculty of Music at the University of Cambridge, and a graduate of King's College London and the University of Oxford. Her musicological research reflects her interest in the post-revolutionary musical landscape in Russia and the resonance of Russian revolutionary theory and practice abroad. Eirini's present research centres on the influence of the Russian Revolution on the Greek musical landscape in the early twentieth century.

Mark Everist (m.everist@southampton.ac.uk) is Professor of Music at the University of Southampton. His research focuses on the music of Western Europe in the period 1150–1330, opera in France in the nineteenth century, Mozart, reception theory and historiography. He is the author of *Polyphonic Music in Thirteenth-Century France* (Garland, 1989), *French Motets in the Thirteenth Century* (Cambridge University Press, 1994), *Music Drama at the Paris Odéon, 1824–1828* (University of California Press, 2002), *Giacomo Meyerbeer and Music Drama in Nineteenth-Century Paris* (Ashgate, 2005), *Mozart's Ghosts* (Oxford University Press, 2013); and the editor of three volumes of the *Magnus liber organi* for Éditions de l'Oiseau-Lyre (2001–3). In addition, he has published more than 80 articles in peer-reviewed journals and collections of essays. The recipient of the Solie (2010) and Slim (2011) awards of the American Musicological Society, he was elected a fellow of the Academia Europaea in 2012. Everist was President of the Royal Musical Association in 2011–17 and was

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elected a corresponding member of the American Musicological Society in 2014. His monograph *Discovering Medieval Song: Latin Poetry and Music in the Conductus* was published by Cambridge University Press in 2018, as was *The Cambridge History of Medieval Music*, co-edited with Thomas Kelly. A retrospective collection of essays, *Opera in Paris from the Restoration to the Commune*, was published in 2019 by Routledge, and a monograph on Gluck reception in the nineteenth century is forthcoming from Oxford University Press. Future publications include studies of the variable-voice conductus and of the origins and early history of *opérette*.

Erin Johnson-Williams (erin.g.johnson-williams@durham.ac.uk) is a Leverhulme Early Career Fellow in the Department of Music at Durham University. Her research focuses on decolonization, the imperial legacies of music education, trauma studies, gender and soundscapes of colonial violence. Her current Leverhulme project examines the role of singing, religious experience and trauma in spaces of colonial incarceration, with particular focus on the concentration camps of the Boer War in South Africa.

Eva Moreda Rodríguez (eva.moreदारodriguez@glasgow.ac.uk) is a Lecturer in Music at the University of Glasgow and the author of *Music and Exile in Francoist Spain* (Ashgate, 2015) and *Music Criticism and Music Critics in Early Francoist Spain* (Oxford University Press, 2016). Her research on the political and cultural history of Spanish music during the twentieth century has been published in *Music and Letters*, *Journal of the Royal Musical Association*, *Bulletin of Hispanic Studies*, *Twentieth-Century Music* and elsewhere. From January 2018 to June 2019 she held an AHRC Leadership Fellowship, researching the early history of recorded music in Spain.

Samuel Wilson (s.wilson@gsm.d.ac.uk) focuses his research on music in the context of the changing intellectual and material conditions of late modernity. He edited *Music–Psychoanalysis–Musicology* (Routledge, 2018), and has explored music through critical theory, posthumanism and materialism in journals such as *Music and Letters*, *International Journal of Performance Arts and Digital Media* and *Contemporary Music Review*. He undertakes this independent research in addition to teaching aesthetics at the Guildhall School of Music and Drama and critical interdisciplinary studies at the London Contemporary Dance School. He is currently working on a monograph on musical material in contemporary music, *New Music and the Crises of Materiality: Sounding Bodies and Objects in Late Modernity*, to be published by Routledge.

Kirill Zikanov (zikanov@gmail.com) recently received his Ph.D. in music with highest distinction from Yale University. His articles on Russian orchestral music have appeared in *19th-Century Music* and *Music and Letters*.