

## Contributors

FRANCESCA BRITTAN is Associate Professor of Music at Case Western Reserve University. Her work focuses on intersections amongst music, magic, and histories of science. She has published widely on these topics, including in her first book, *Music and Fantasy in the Age of Berlioz* (Cambridge, 2017) and in a collection of articles in the *Journal of the American Musicological Society*, *19th-Century Music*, *Nineteenth-Century Music Review*, the *Journal of the American Liszt Society*, and elsewhere. Her current book-in-progress is *The Conductor's Wand: Histories, Technologies and Legacies of Orchestral Power*.

KEITH CHAPIN is Senior Lecturer in Music and Director of Performance at Cardiff University School of Music. Previously, he held positions at Fordham University and the New Zealand School of Music. He researches on issues of aesthetics and analysis in eighteenth- to twentieth-century France and Germany, focusing on changing conceptions of sublimity and their different musical manifestations, the relationship between music and literature, and the aesthetics of counterpoint. He has served as co-editor of *Eighteenth-Century Music* and associate editor of *19th-Century Music*. He is a violist and performs as a chamber musician.

LISA FEURZEIG is Professor of Music at Grand Valley State University in Michigan. Her research is centred on text–music relations in vocal music. In *Schubert's Lieder and the Philosophy of Early German Romanticism*, she argues that Schubert created musical equivalents for complex abstract ideas in settings of Schlegel and Novalis. In addition to lieder, her other research areas include musical quotation and reference, Viennese theatrical traditions, and German-American music. She has been an editor of two critical editions and is co-editor, with Marjorie Hirsch, of the *Cambridge Companion to Schubert's Winterreise*. In 2017–18, Lisa was a Fulbright-IFK Senior Fellow in Cultural Studies in Austria, researching current styles of operetta performance. As a singer, she has emphasised early music, lieder, and music since 1900.

JAMES GARRATT is Professor of Music History and Aesthetics at the University of Manchester, where he also holds the position of University Organist. His research and teaching centre on German music, thought and culture in the long nineteenth century; aesthetic theory and the history of music aesthetics; and music, politics, and political theory. James's publications include three single-author books: *Palestrina and the German Romantic Imagination: Interpreting Historicism in Nineteenth-Century Music* (Cambridge, 2002); *Music, Culture and Social Reform in the Age of Wagner* (Cambridge, 2010); and *Music and Politics: A Critical Introduction* (Cambridge, 2018). Other recent research includes a multimedia project on 'Organ Music from the Great War' ([www.youtube.com/c/OrganMusicfromtheGreatWar](http://www.youtube.com/c/OrganMusicfromtheGreatWar)). He is currently completing a book for Cambridge University Press on *Music, Aesthetics and Values*, and is working on a series of comparative studies of the aesthetics of music and painting in the nineteenth century.

MATTHEW GELBART is Associate Professor in the Department of Art History and Music at Fordham University. His primary scholarship deals with musical categories and identities. His first book, *The Invention of 'Folk Music' and 'Art Music': Emerging Categories from Ossian to Wagner*, was published by Cambridge University Press in 2008. It considers these lastingly influential categories as historically contingent and reliant upon each other. His second book, on *Musical Genre and Romantic Ideology*, is forthcoming from Oxford University Press. It explores the way social belonging buttressed the importance of musical genre in the Romantic period and how Romanticism left a strong imprint on the idea of genre amongst today's scholars, artists, marketers, and listeners in the West. He also writes and teaches on rock and pop music.

DANA GOOLEY is Professor of Music at Brown University. He is the author of *The Virtuoso Liszt* (Cambridge, 2004), a study of Liszt's reputation and reception during his concert career, and *Fantasies of Improvisation: Free Playing in Nineteenth-Century Music* (Oxford, 2018), the first general study of improvisational practices and values in European music in this period. He has co-edited the essay collections *Franz Liszt and His World* (Princeton, 2006) and *Franz Liszt, Musicien Européen: Art, Culture, Politique* (Editions Vrin, 2012). His articles on music criticism, virtuosity, musical mediation, improvisation, cosmopolitanism, and jazz have appeared in *Performance Research*, *19th-Century Music*, *Musical Quarterly*, *Keyboard Perspectives*, *Musiktheorie*, *Journal of Musicology*, and *Journal of the American Musicological Society*, as well as in the edited

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NICOLE GRIMES is Associate Professor of Music at the University of California, Irvine. Her books include *Brahms's Elegies: The Poetics of Loss in Nineteenth-Century German Culture* (Cambridge, 2019), *Rethinking Hanslick: Music, Formalism, and Expression* (co-edited with Siobhán Donovan and Wolfgang Marx, Boydell & Brewer, 2012), and *Mendelssohn Perspectives* (co-edited with Angela Mace, Ashgate, 2011), and numerous articles and chapters on the music of Brahms, Clara Schumann, Robert Schumann, Schoenberg, Liszt, Wolfgang Rihm, and Donnacha Dennehy. Her research has been funded by a Marie Curie International Fellowship from the European Commission, the Deutscher Akademischer Austauschdienst, and the Irish Research Council for the Humanities and Social Sciences.

KATHERINE HAMBRIDGE is Assistant Professor in Musicology at Durham University. Her research concerns French and German musical life in the first half of the nineteenth century, in particular music and politics, music theatre, and issues of voice, genre and performance. She has published articles and book chapters on a range of topics, taking in melodrama, royal birthday concerts, canonical discourses, and the German voice, and her article for the *Journal of the American Musicological Society*, 'Staging Singing in the Theater of War (Berlin, 1805)', won the Royal Musical Association's Jerome Roche Prize 2016. The volume *The Melodramatic Moment: Music and Theatrical Culture 1790–1820*, co-edited with Jonathan Hicks, appeared in 2018 with the University of Chicago Press. She is currently completing a monograph which offers new ways to think about musical modernity through the case study of Berlin; her new research concerns the transfer and circulation of 'popular' music theatre repertoire (such as melodrama and vaudeville) and personnel between Paris, London, Vienna, and Berlin, 1789–1848.

SARAH HIBBERD is Stanley Hugh Badock Chair of Music at the University of Bristol. Her research focuses on opera and other forms of music theatre in Paris and London during the first half of the nineteenth century. Her work has appeared in journals such as the *Cambridge Opera Journal*, *19th-Century Music*, *Music & Letters*, *Laboratoire Italien*, and in edited volumes including *London Voices 1820–1840: Vocal Performers, Practices, Histories*, ed. Roger Parker and Susan Rutherford (Chicago, 2020); *The Melodramatic Moment: Music and Theatrical Culture, 1790–1820*, ed. Katherine

Hambridge and Jonathan Hicks (Chicago: University of Chicago Press 2018); and *Sound Knowledge: Music and Science in London, 1789–1851*, ed. James Q. Davies and Ellen Lockhart (Chicago, 2016). Other publications include *French Grand Opera and the Historical Imagination* (Cambridge, 2009); a guest-edited special issue of *19th-Century Music*, 39/2 (2015); and *Music and the Sonorous Sublime in European Culture, 1680–1880* (Cambridge, 2020), co-edited with Miranda Stanyon. She is currently co-editor of the *Cambridge Opera Journal*.

JULIAN HORTON is Professor of Music Theory and Analysis at Durham University. He is author of *Bruckner's Symphonies: Analysis, Reception and Cultural Politics* (Cambridge, 2004) and *Brahms' Piano Concerto No. 2, Op. 83: Analytical and Contextual Studies* (Peeters, 2017); editor of *The Cambridge Companion to the Symphony* (2013); and co-editor with Gareth Cox of *Irish Musical Studies XI: Irish Musical Analysis* (Four Courts Press, 2013), with Lorraine Byrne Bodley of *Schubert's Late Style* (Cambridge, 2016) and *Rethinking Schubert* (Oxford, 2016), and with Jeremy Dibble of *British Musical Criticism and Intellectual Thought 1850–1950* (Boydell, 2017). In 2012, he was awarded the Westrup Prize of the *Music & Letters* Trust for the article 'John Field and the Alternative History of Concerto First-Movement Form'. In 2016, he was appointed Music Theorist in Residence to the Netherlands and Flanders. He is currently writing *The Symphony: A History* for Cambridge University Press.

KAREN LEISTRA-JONES is Associate Professor of Music at Franklin & Marshall College. Her research interests include the history and aesthetics of musical performance, the Schumann–Brahms circle, and musical representations of landscape, motion, and travel. Recent publications have appeared in the *Journal of Musicology*, *Music & Letters*, *19th-Century Music*, and the *Journal of the American Musicological Society*. Her current project explores Beethoven performance in the long nineteenth century as a cultural, political, and art-religious phenomenon.

TOMÁS MCAULEY is Assistant Professor and Ad Astra Fellow in the School of Music at University College Dublin. Previously, he held postdoctoral positions at Indiana University and the University of Cambridge. He is author of *The Music of Philosophy: German Idealism and Musical Thought, from Kant to Schelling*, forthcoming with Oxford University Press, and co-editor, with Nanette Nielsen, Jerrold Levinson, and (associate editor) Ariana Phillips-Hutton, of the recently published *Oxford Handbook of*

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THOMAS PEATTIE is an associate professor of Music at the University of Mississippi. He holds degrees in composition (BMus) and musicology (MA) from the University of Calgary, and a PhD in historical musicology from Harvard University. His research focuses on nineteenth- and twentieth-century music, with a particular interest in the relationship between Romanticism and modernism. He is the recipient of fellowships from the Social Sciences and Humanities Research Council of Canada, the Paul Sacher Foundation, and the Italian Academy for Advanced Studies in America at Columbia University. In addition to his contributions to several edited volumes, including *Mahler and His World* (Princeton), *Music, Modern Culture, and the Critical Ear: A Festschrift for Peter Franklin* (Routledge), *Giacinto Scelsi: Music across the Borders* (Brepols), and *Mahler in Context* (Cambridge), his articles and reviews have appeared in a number of leading journals, including *Acta musicologica*, *Contemporary Music Review*, *Journal of the Royal Musical Association*, *Music & Letters*, *Nineteenth-Century Music Review*, and *PAJ: A Journal of Performance and Art*. He is the author of *Gustav Mahler's Symphonic Landscapes* (Cambridge, 2015) and is currently preparing a monograph on the transcribing practice of Luciano Berio.

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HOLLY WATKINS is Professor of Musicology at the University of Rochester's Eastman School of Music, where she has taught since receiving her PhD from the University of California, Berkeley in 2004. Watkins is the author of *Musical Vitalities: Ventures in a Biotic Aesthetics of Music* (Chicago, 2018) and *Metaphors of Depth in German Musical Thought: From E. T. A. Hoffmann to Arnold Schoenberg* (Cambridge, 2011). Her articles on Romanticism, modernism, ecological aesthetics, and intersections between music and philosophy have appeared in such venues as the

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SEBASTIAN WEDLER is Departmental Lecturer in the Faculty of Music at the University of Oxford, where he also acts as Director of Studies for Music at Merton College and Lecturer in Music at University College. Previously, he was Junior Research Fellow at St Hilda's College and Lecturer at The Queen's College. He received his DPhil from the University of Oxford in 2017. His research and teaching interests include music history post-1750, musical analysis and criticism, and issues in the philosophy and aesthetics of music. He is currently completing his first monograph on Anton Webern's tonal works (1899–1908). He was elected 'Prize Scholar' at Merton College and is the recipient of the 'Link 2 Future' Award from the Psychoanalytic Seminar Zurich. In recognition of his teaching, he was shortlisted for Outstanding Tutor in the Humanities by the Oxford University Student Union in 2017.

ALEXANDER WILFING works at the Department of Musicology in the Austrian Academy of Sciences. He attained his doctorate in musicology in 2016 with a study on Eduard Hanslick's reception in English-language discourse. A reworked version of this book has appeared recently as *Re-Reading Hanslick's Aesthetics: Die Rezeption Eduard Hanslicks im englischen Sprachraum und ihre diskursiven Grundlagen*. Since 2014 he has undertaken research projects on the historical contexts of Hanslick's aesthetics at the Austrian Academy of Sciences, Vienna. He is editor of *Hanslick in Context: Perspectives on the Aesthetics, Musical Criticism, and Historical Setting of Eduard Hanslick* (Vienna: Hollitzer, 2020); co-editor of *The Aesthetic Legacy of Eduard Hanslick: Close Readings and Critical Perspectives* (New York: Routledge, forthcoming); and is currently preparing further projects on Hanslick's criticism, the historical evolution of musicological methodology, and the political contexts of nineteenth-century Vienna that led to the simultaneous establishment of musicology and art history in Austria. Since 2018, Wilfing has been editor-in-chief of *Musicologica Austriaca: Journal for Austrian Music Studies*.

