

Contributors

Benjamin Binder, musicologist and pianist, is Associate Professor of Music at Duquesne University. His scholarly work on German Romantic music and the German Lied has been published in *Nineteenth-Century Music Review*, *The Journal of the American Musicological Society*, *Current Musicology*, *Music Theory Online*, and the volume *Rethinking Schubert* (2016). In 2016, his script for Thomas Hampson's *Song: Mirror of the World* public radio series was broadcast in the United States on the WFMT Radio Network. His work as a collaborative pianist specializing in art song includes creative partnerships with the Carnegie Museum of Art, Andy Warhol Museum, and City of Asylum.

Lisa Feurzeig is Professor of Music at Grand Valley State University in Michigan. Her research is centered 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 and Viennese theatrical traditions: *Volkstheater* plays and operettas. As a singer, she has emphasized early music, Lieder, and music since 1900.

Rufus Hallmark is Professor Emeritus from Rutgers University. He also taught at Queens College and the Graduate Center, CUNY, the College of the Holy Cross, MIT, and Brown University. His book *Frauenliebe und Leben: Chamisso's Poems and Schumann's Songs* appeared in 2014 (corrected ppb. ed. 2018). He has also written about other Schumann Lieder, including his book *The Genesis of Dichterliebe*, as well as the songs of Schubert and Ralph Vaughan Williams. He has edited *Frauenliebe* and *Dichterliebe* for the new edition of Schumann's works. He served as Secretary of the American Musicological Society for six years, and chaired the music programs at The Aaron Copland School of Music (Queens) and at Rutgers. He has also enjoyed performing much of the repertory he has written about.

Xavier Hascher is Professor of Musicology at the University of Strasbourg. He has published *Schubert: la forme sonate et son évolution* (1996) and *Symbole et fantasmе dans l'Adagio du Quintette à cordes de Schubert* (2005) as well as edited the volume *Le style instrumental de Schubert* (2007) and the journal *Cahiers Franz Schubert* (1992–2000). He has also contributed to *The Cambridge Companion to Schubert* (1997), *Schubert-Lexikon* (1997), *Schubert-Jahrbuch 1998* (2001), *Schubert und das Biedermeier* (2002), *Schubert's Late Music: History, Theory, Style* (2016), *Rethinking Schubert* (2016), and *Drama in the Music of Franz Schubert* (2019).

Marjorie W. Hirsch is Professor of Music at Williams College. She is the author of *Schubert's Dramatic Lieder* (1993) and *Romantic Lieder and the Search for Lost Paradise* (2007). Her writings appear in *The Journal of Musicology*, the *Journal of Musicological Research*, the *Journal of the American Musicological Society*,

Nineteenth-Century Music Review, *The Unknown Schubert* (2008), *Schubert's Late Music in History and Theory* (2016), *Drama in the Music of Franz Schubert* (2019), and *The Oxford Handbook of Faust in Music* (2019).

Blake Howe is Paula G. Manship Associate Professor of Music History at Louisiana State University. His research interests include German song, disability studies, and film music, and he has published on these and other topics in the *Journal of the American Musicological Society*, *Music Theory Spectrum*, *The Journal of Musicology*, *Nineteenth-Century Music Review*, and the *Journal of Music History Pedagogy*. He co-edited *The Oxford Handbook of Music and Disability Studies* and served as editor of recording reviews for *Nineteenth-Century Music Review*.

Andrea Lindmayr-Brandl is Full Professor of Music History at the University of Salzburg. She studied musicology, philosophy, and mathematics at her home university, the Mozarteum Salzburg, and the Schola Cantorum Basiliensis. Her dissertation concerns the sources for the motets of Johannes Ockeghem (1990), and her habilitation analyzed Schubert's fragments (2003). She has held the Austrian Chair Professorship at Stanford University, has been guest professor at the University of Vienna, and is an active member of several academic institutions and organizations. Her field of research comprises studies in Renaissance music as well as Franz Schubert and his time.

Kristina Muxfeldt is Professor of Music in the Jacobs School of Music, Indiana University. She has served previously on the faculties of Yale University, the University of Illinois, Princeton University, and the University of Notre Dame. Her scholarship centers on European culture in the turbulent decades near the turn of the nineteenth century. She is author of *Vanishing Sensibilities: Schubert, Beethoven, Schumann* (2011). Further writings on Schubert may be found in *Franz Schubert and His World*, the *Journal of the American Musicological Society*, *19th-Century Music*, *The Cambridge Companion to Schubert*, *Music Theory Online*, *Notes*, and the *British Association of Romantic Studies Review*.

David Romand is a researcher at the Centre Gilles Gaston Granger for Philosophy and Comparative Epistemology, Aix-Marseille University, France. As a philosopher and historian of knowledge, he focuses on the nineteenth- and early twentieth-century German-speaking context. His recent publications include contributions to the history of psychology, the history and theory of psychological aesthetics and language sciences, German and Austrian philosophy, and the history and philosophy of emotions. He is currently completing a monograph on Theodor Lipps and a book on Heinrich Gomperz's theory of language.

James William Sobaskie teaches at Mississippi State University and serves on the editorial boards of *Nineteenth-Century Music Review* and *Music Theory Online*, plus the *comité scientifique* of *Œuvres Complètes de Gabriel Fauré*. His research has focused on Franz Schubert's sacred and chamber music, in addition to the Lieder, and he co-edited the anthology *Drama in the Music of Franz Schubert*, as well as two special issues of *Nineteenth-Century Music Review* devoted to the composer. His monograph, *The Music of Gabriel Fauré: Style, Structure and Allusion*, is forthcoming.

Deborah Stein teaches at the New England Conservatory, where she received a Teaching Excellence Award in 2007. She has published on text–music relations

in the German Lied, including two books: *Hugo Wolf's Lieder and Extensions of Tonality* and *Poetry into Song: Performance and Analysis of Lieder*, co-authored with pianist Robert Spillman. She also edited a book of essays for students taking analytical courses: *Engaging Music: Essays in Music Analysis*. She taught at the Mannes Institute on Chromaticism in 2006 and served as Vice President for the Society for Music Theory, 2009–2011. Stein has lectured on aspects of Lied in the US, Europe, and São Paulo, Brazil.

Laura Tunbridge is Professor of Music at the University of Oxford. Her publications include the monographs *Schumann's Late Style* (2007), *The Song Cycle* (2010), *Singing in the Age of Anxiety: Lied Performances in New York and London between the World Wars* (2018), and *Beethoven: A Life in Nine Pieces* (2020), and the essay collections *Rethinking Schumann*, co-edited with Roe-Min Kok (2011) and *German Song Onstage*, co-edited with Natasha Loges (2020).

George S. Williamson is Associate Professor of History at Florida State University. He is the author of *The Longing for Myth in Germany: Religion and Aesthetic Culture from Romanticism to Nietzsche* (2004), as well as articles and book chapters on myth in German idealism, philosophical theories of race, debates over the historicity of Jesus, and the assassination of the playwright August von Kotzebue (1761–1819).

Susan Wollenberg was until October 2016 Professor of Music at the University of Oxford and Fellow and Tutor in Music of Lady Margaret Hall (where she is Emeritus Fellow). Among her publications are contributions to *Schubert Studies* (1998), *Schubert durch die Brille* (2002 and 2003), *Le style instrumental de Schubert: Sources, analyse, évolution* (2007), the *Schubert Jahrbuch* (2013), *Rethinking Schubert* (2016), and *Drama in the Music of Franz Schubert* (2019). Her monograph *Schubert's Fingerprints: Studies in the Instrumental Works* was published in 2011.