

Notes on Article Contributors

Cornelia Bartsch was Assistant Professor of Musicology at the University of the Arts in Berlin and now teaches at the University of the Arts, Graz, Austria. Her research interests include cultural history, intertextuality, music and gender, and contemporary music. Her book, *Fanny Hensel geb. Mendelssohn Bartholdy. Musik als Correspondenz* was published in 2007 by Furore.

Beatrix Borchard teaches Musicology at the University of Music and Theatre in Hamburg. Her research focuses on history of interpretation, music and gender, the suppression of music under German fascism, and music as a means of acculturation. Her books include *Clara Schumann. Ein Leben* (1991) and, with Monika Schwarz-Danuser, *Fanny Hensel, Komponieren zwischen Öffentlichkeit und Privatheit* (1999).

Marcia J. Citron is Lovett Distinguished Service Professor at Rice University, Texas. Her four books include the award-winning *Gender and the Musical Canon* (1993) and *Letters of Fanny Hensel to Felix Mendelssohn* (1987), and a bibliography of Cécile Chaminade. Citron also works on opera and film: her monograph *Opera on Screen* (2000) is a key study in the area.

Matthew Head is a Lecturer in Music at King's College, University of London. His research focuses on music, gender and culture. A monograph concerning the Enlightenment ideology of female musical sovereignty is in preparation. Recent publications include 'Beethoven Heroine: A Female Allegory of Music and Authorship in *Egmont*', *Nineteenth-Century Music*, 30/2 (2006).

Harald Krebs is Professor of Music Theory at the University of Victoria (Canada). His books include *Fantasy Pieces: Metrical Dissonance in the Music of Robert Schumann* (Oxford University Press, 1999). His and Sharon Krebs's book *Josephine Lang: Her Life and Songs* appeared in December 2006, also from Oxford University Press.

Jonathan Kregor, Assistant Professor of Music at the University of Cincinnati, received his Ph.D. from Harvard University with a dissertation on Liszt's piano transcriptions. He has given papers on Liszt and Clara Wieck-Schumann at numerous national and international conferences, and is a recipient of fellowships from the German Historical Institute and the Stiftung Weimarer Klassik.

Nancy B. Reich's last teaching post was as Visiting Professor at Williams College, 1993. Her award-winning biography, *Clara Schumann: The Artist and the Woman* (1985; revised, enlarged edition 2001), has been widely translated. She received the Schumann Prize from the city of Zwickau in 1996. She is preparing a translation of the Girlhood Diaries of Clara Schumann.

R. Larry Todd, Arts & Sciences Professor of Music at Duke University, Durham, NC, is the author of *Mendelssohn: A Life in Music*, named best biography of 2003 by the Association of American Publishers. Currently he is writing a biography of Fanny Hensel.

Briony Williams is a pianist and musicologist; she gained her PhD in 2007 from the University of London (Royal Academy of Music) on the lieder of Bettina von Arnim, Fanny Hensel and Pauline von Decker. She has performed in concerts in London and Oxford the lieder and chamber music of Fanny Hensel and her circle.

Susan Wollenberg is Reader in Music at the University of Oxford and currently Chairman of Faculty Board and Head of Department. Publications include *Music at Oxford in the Eighteenth and Nineteenth Centuries* (2001), and, with Simon McVeigh, *Concert Life in Eighteenth-Century Britain* (2004). She has edited, with Therese Ellsworth, *The Piano in Nineteenth-Century British Culture* (Ashgate, 2007).