

## Notes on Article Contributors

**Dr Tamsin Alexander** is Lecturer and Head of the Centre for Russian Music at Goldsmiths, University of London. She completed her PhD at the University of Cambridge, where she explored the transnational spread of Russian opera in the nineteenth century. Her findings have been published most recently in *Musiktheorie* and *Cambridge Opera Journal*. Currently, her research is expanding into operatic staging, lighting and listening practices of the same period. Work on this project has also been published in *Cambridge Opera Journal*.

**Rutger Helmers** is assistant professor of musicology at the Department of Arts and Culture at the University of Amsterdam, and works on questions of nationalism, cosmopolitanism and imperialism in the musical life of the nineteenth-century Russian Empire. His current research concerns representations of Ukraine in the late tsarist era, for which he was a Hurler Research Fellow at the Harvard Ukrainian Research Institute in 2022. His publications include a monograph, *Not Russian Enough? Nationalism and Cosmopolitanism in Nineteenth-Century Russian Opera* (University of Rochester Press, 2014), and recent contributions to *The Oxford Handbook of the Operatic Canon* (ed. Cormac Newark and William Weber, 2020), *Čajkovskij-Studien* (ed. Lucinde Braun, Christoph Flamm, Stefan Keym and Philip Ross Bullock, 2022), and *The Cambridge History of Nationhood and Nationalism* (ed. Cathie Carmichael, Matthew D’Auria and Aviel Roshwald, 2023).

**Anna Giust** is associate professor of Russian studies at University of Verona (Italy) and teaches music theory and history of musical instruments at University Ca’ Foscari of Venice. Her educational history includes a PhD in Visual and Performing arts (*Towards Russian Opera: Growing National Consciousness in 18th-Century Operatic Repertoire*, 2012), a master’s degree in Musicology (2008), a diploma in classical guitar (2005) and a master’s degree in Russian Studies (2004). She has authored two monographs: *Ivan Susanin di Catterino Cavos, Un’opera russa prima dell’opera russa* (Turin 2011) and *Cercando l’opera russa, La formazione di una coscienza nazionale nel teatro musicale del Settecento* (Milan, 2014), as well as several articles on Russian opera from the 18th to the 20th centuries. Her research interests include music nationalism, intersemiotic translation, music mobility towards and from Russia and the reception of Italian opera in Russia.

**Katelyn Clark** is a postdoctoral fellow at the University of British Columbia’s School of Music (Vancouver, Canada), supervised by Prof. Alexander Fisher and funded by the Fonds de recherche du Québec – Société et culture. Her research examines historical keyboard cultures and sound ecology of the eighteenth century, with focus on the pianoforte’s development in and around London’s musical world. Katelyn’s current projects consider eighteenth-century soundscape and early pianoforte culture at Schloss Sanssouci (Potsdam) and the imagined sounds of Parnassus in London through musical imagery. She recently completed a recording of John Field’s nocturnes and variations on pianoforte at the Banff Centre for Arts and Creativity (Canada). Katelyn’s publications appear in

*Eighteenth-Century Music, Early Music, and Women and Music: A Journal of Gender and Culture.*

**Anja Bunzel** holds a research position at the Musicology Department of the Institute of Art History, Czech Academy of Sciences, as part of which she researches private musical culture in nineteenth-century Prague within a European context. She received her BA and MA degrees from Freie Universität Berlin, Germany, and pursued doctoral and post-doctoral studies at Maynooth University, Ireland. She is co-editor, together with Natasha Loges, of *Musical Salon Culture in the Long Nineteenth Century* (Boydell, 2019) and author of the monograph *The Songs of Johanna Kinkel: Genesis, Reception, Context* (Boydell, 2020). She is a member of the editorial board of *Studia Musicologica* and her research interests include nineteenth-century song, women in music, and transnational transfer through private musical culture in Central Europe during the long nineteenth century.

**Susan Wollenberg** was until October 2016 Professor of Music at the University of Oxford, College Lecturer at Brasenose, and Fellow of Lady Margaret Hall (where she is now Emeritus Fellow). She has published widely on topics including keyboard music, the music of Schubert, social history of music in Britain, and women composers. She co-edited, with Simon McVeigh, *Concert Life in Eighteenth-Century Britain* (Aldershot, 2004), and with Therese Ellsworth, *The Piano in Nineteenth-Century British Culture* (2007). She edited the proceedings of the Fanny Hensel bicentenary conference (Oxford, July 2005) for *Nineteenth-Century Music Review* 4/2 (also 2007). She convened the symposium 'Ethel Smyth and her generation' (Oxford, 2008) partnered with the Ethel Smyth Symposium, Detmold, contributing to the proceedings (ed. Cornelia Bartsch, Rebecca Grotjahn and Melanie Unseld, 2010). With Aisling Kenny she co-edited *Women and the Nineteenth-Century Lied* (2015). She is co-editing, with Matthew Head, the *Cambridge Companion to Women Composers*.

**Sam Girling** is a postdoctoral research fellow at the University of Auckland and a visiting research fellow at the Beethoven-Haus, Bonn. His doctoral thesis, completed in 2018 under the supervision of Allan Badley and Nancy November, concerned the socio-political context of unconventional (and hitherto unknown) works for percussion at the turn of the nineteenth century. In 2018 he started a post-doctoral project on string quartet culture in Beethoven's Europe, which culminated in an edited volume of quartets by the French composer Pierre Rode. Since October 2021 he is working on a DAAD-funded project at the Beethoven-Haus to study the chamber music of Franz Alexander Pössinger, particularly his arrangements of popular operatic works in the early nineteenth century. Recent publications include a chapter on the significance of Clementi's Waltzes Opp. 38–39, an article on Beethoven's percussion writing in the 9th Symphony and an article on the role of rustic folk instruments in Austrian high society c.1800.

**Lauri Suurpää** is Professor of Music Theory at the Sibelius Academy, University of the Arts Helsinki. His main research interests are in analysis of tonal music. His publications have typically combined technical music analysis with other approaches, such as programmatic aspects, narrativity, musico-poetic associations in vocal music, eighteenth-century rhetoric and Romantic aesthetics. He has given

guest lectures in universities in North America and Europe, and contributed papers to numerous scholarly conferences. He is or has been a member of the editorial board of four international scholarly journals (*Eighteenth-Century Music*, *Journal of Schenkerian Studies*, *Music Theory and Analysis*, and *Music Theory Spectrum*). His publications include *Death in Winterreise: Musico-Poetic Associations in Schubert's Song Cycle* (2014), *Music and Drama in Six Beethoven Overtures: Interaction between Programmatic Tensions and Tonal Structure* (1997), and numerous journal articles and book chapters. He is currently working on a monograph on Haydn's late symphonies and string quartets.

**James William Sobaskie** is Associate Professor of Music at Mississippi State University and serves on the editorial boards of *Nineteenth-Century Music Review* and *Music Theory Online*, as well as the comité scientifique of *Œuvres Complètes de Gabriel Fauré*. His critical edition of *Fauré's Trio pour piano, violon et violoncelle and Quatuor à cordes*, published by Bärenreiter, inaugurated that monument in 2010. In addition to the music of Gabriel Fauré, Dr Sobaskie pursues research on the sacred, chamber, piano, and vocal music of Franz Schubert. He co-edited the anthology *Drama in the Music of Franz Schubert*, published by Boydell, as well as two special issues of *Nineteenth-Century Music Review* devoted to that composer. He also has contributed chapters to two edited volumes, *Schubert in Context* and *Schubert's Piano*, both forthcoming from Cambridge University Press. His monograph, *The Music of Gabriel Fauré: Style, Structure and Allusion*, is in preparation.