

Contributors

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Henry T. Drummond (henry.drummond@kuleuven.be) is an FWO Senior Postdoctoral Researcher at KU Leuven and the Alamire Foundation, whose DPhil in Music from the University of Oxford was awarded in 2018. His interests encompass music of the Middle Ages and Early Modern era, musical mobility, music and liturgy, and digital humanities. Journal articles include those in the *Journal of Musicology*, *Early Music History*, *Medium Ævum*, and *Music Analysis*. His first book is *The Cantigas de Santa Maria* (Oxford University Press, 2024).

Natasha Loges (n.loges@mh-freiburg.de) is Professor of Musicology at the Hochschule für Musik Freiburg. Her research interests include voice and keyboard repertoire, concert culture, and global, gender, and performance studies. Her books include *Brahms and His Poets* (2017) and several co-edited collections on the long nineteenth century. She has published essays in journals such as the *Zeitschrift der Gesellschaft für Musiktheorie*, *19th-Century Music*, *Participations*, and *Journal of the American Musicological Society*. She broadcasts on BBC Radio 3 and leads events for various international festivals and venues.

Nicholas Marston (njm45@cam.ac.uk) is Professor of Music Theory and Analysis in the Faculty of Music at the University of Cambridge, and a Fellow of King's College. His work on Beethoven, Schumann, and Schenker has been published internationally, and his '... "nur ein Gleichnis": Heinrich Schenker and the Path to "Likeness"', *Music & Letters*, 100 (2019), 271–301, won the *Music & Letters* Centenary Prize Competition in that year.

Anna-Elena Pääkkölä (anna-elena.paakkola@abo.fi) is a Finnish Academy Postdoctoral Researcher in Musicology at Åbo Akademi University in Turku, Finland. Her work knits together themes of gender, sexuality, and embodiment in various music genres, and she has published on film music and sound, international and Finnish popular music, music videos, musicals, and opera. Her current project on Nordic female indiepop artists discusses their music videos through eclectic feminist theories and queer studies.

James Parakilas (jparakil@bates.edu) is the James L. Moody Jr Family Professor of Performing Arts (Emeritus) at Bates College. His publications include *Ballads without Words: Chopin and the Tradition of the Instrumental Ballade* (Amadeus Press, 1992), *Piano Roles: Three Hundred Years of Life with the Piano* (Yale University Press, 2000), *The Story of Opera* (W.W. Norton, 2012), and most recently 'Chopin's Pedalling on Chopin's Pianos – And Ours', *The Chopin*

Review, 3 (2020), 14–41. He has been researching and lecturing in the field of music and cognition for many years.

Bryan White (b.white@leeds.ac.uk) is a Senior Lecturer at the University of Leeds. He is a member of the Purcell Society (for which he has edited Louis Grabu's opera *Albion and Albanus* and G. B. Draghi's *Song for St Cecilia's Day*, 1687, 'From harmony, from heav'nly harmony') and of the editorial board of the Web Library of Seventeenth-Century Music. His books include *Music for St Cecilia's Day: From Purcell to Handel* (Boydell, 2019) and *Musical Exchange between Britain and Europe 1500–1800: Essays in Honour of Peter Holman*, co-edited with John Cunningham (Boydell, 2020).

Susan Wollenberg (susan.wollenberg@music.ox.ac.uk) is Emeritus Professor at the University of Oxford, Faculty of Music, and Emeritus Fellow of Lady Margaret Hall. Her published work on women composers began with the proceedings of the bicentenary conference 'Fanny Hensel (née Mendelssohn Bartholdy) and her Circle', edited for *Nineteenth-Century Music Review* (2007), and her most recent contribution to the field, *The Cambridge Companion to Women Composers* (co-edited with Matthew Head), was published in May 2024.