

Notes on Article Contributors

Joe Davies is a Marie Skłodowska-Curie Global Fellow at the University of California, Irvine and Maynooth University. His research centres on nineteenth-century music, its interaction with other art forms, and its relationship with notions of authorship, gender, and self-fashioning. He is author of *The Gothic Imagination in the Music of Franz Schubert* (2023) and co-editor of *Drama in the Music of Franz Schubert* (2019). His publications on women in music include *Clara Schumann Studies* (2021) and forthcoming chapters in *The Cambridge Companion to Women Composers* and *The Oxford Handbook of Musical Biography and Life-Writing*. He is currently co-editing, with Roe-Min Kok, *Clara and Robert Schumann in Context*. With Laura Tunbridge and Susan Wollenberg, he organized the bicentenary conference, 'Clara Schumann (née Wieck) and Her World', held in Oxford (2019), and with Natasha Loges the international conference 'Women at the Piano 1848–1970', held at UCI (2023). He co-leads with Yvonne Liao the Women in Global Music Research and Industry Network (WIGM).

Nicole Grimes is Associate Professor of Music at the University of California, Irvine. Her research is focused on the intersection between German music criticism, music analysis and music aesthetics from the late-eighteenth century to the present day. Her monograph *Brahms's Elegies: The Poetics of Loss in Nineteenth-Century German Culture* (Cambridge University Press, 2019) was awarded an Honorable Mention in the 2022 Danijela Kulezic-Wilson Book Prize of the Society for Musicology in Ireland, and was one of nine Notable Music Books of 2019 by Alex Ross of the *New Yorker*. Her edited books include *Rethinking Brahms* co-edited with Reuben Phillips (Oxford University Press, 2022), *Rethinking Hanslick: Music, Formalism and Expression*, co-edited with Siobhán Donovan and Wolfgang Marx (University of Rochester Press, 2013), and *Mendelssohn Perspectives*, co-edited with Angela R. Mace (Ashgate, 2012). She is the General Editor of the *New Cambridge Music Handbooks*. She was elected as a Trustee of the Society for Music Analysis in the UK, having been a member of the Editorial Board of their journal *Music Analysis* since 2015. She is a member of the Team of Advisor of the Women in Global Music (WIGM Network), and she serves on the Advisory Board for Irish Musical Studies, and the Institute of Austrian and German Music Research.

Christian Thomas Leitmeir is Associate Professor in Music at the University of Oxford and Tutorial Fellow at Magdalen College. Primarily known as an expert on palaeography, philology, medieval and early modern music, he also works on Mozart, women composers and music in the Austro-Germanic tradition and the history of musicology. His publications on the long 19th-century include book chapters and journal articles on Mozart's pasticcio concertos (2007), Ignaz Lachner's musical memorial to Albert Lortzing (2015), the assimilation of early music into post-Wagnerian opera (2010) as well as Richard Strauss's orchestral songs (2014) and reception of Mozart (2019). A book chapter on Ethel Smyth's

choral and orchestral works is forthcoming in the *Cambridge Companion to Ethel Smyth* (edited by Christopher Wiley).

A former co-editor of *Plainsong & Medieval Music*, Leitmeir is an elected member of the Academia Europaea and Fellow of the Royal Historical Society.

Christopher Parton is a PhD candidate in musicology at Princeton University. He holds a BA in music from the University of Bristol and an MSt in musicology from the University of Oxford. His research examines the intersections of nature, gender, and music aesthetics in nineteenth-century lieder. Other research interests include song translation, Germanness and the canon, and music in early-republic America. From 2020 to 2021 he was a visiting scholar at the Beethoven-Haus in Bonn supported by a DAAD grant. He is currently the Quin Morton Teaching Fellow at the Princeton Writing Program.

April L. Prince is currently a Principal Lecturer at University of North Texas. She studied with the late K. M. Knittel at the University of Texas at Austin. Her 2017 article in *Women and Music* analyzed Clara Schumann's historiography through visual artefacts, and her forthcoming chapter in *Hidden Harmonies* considers southern femininity in the early old-time recordings of Rosa Lee Carson and Roba Stanely. Grounded in cultural and gender studies, Prince's research focuses on nineteenth-century German concert culture, early twentieth-century country music and blues women and music history pedagogy.