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Richard Sherr is the Caroline L. Wall '27 Professor of Music Emeritus at Smith College. Most of his research has concentrated on renaissance music and musicians, but he has recently become interested in theatre music in Paris during the Second Empire (1852-70). His studies of aspects of Jacques Offenbach's opéra comique *Pépito* (1853) have appeared in *Cambridge Opera Journal* and in *Actes Sud/Palazzetto Bru Zane*, and his edition of *Ohé! les p'tits agneaux!, the revue de fin d'année of 1857 at the Théâtre des Variétes*, was published by A-R Editions in 2021.

Anirban Bhattacharyya is a social anthropologist and a Hindustani classical vocalist from India. Anirban's research interests are driven by his pedagogical training as an Indian Classical Vocalist and his academic training in the disciplines of Ethnomusicology, and Sociology. Presently pursuing his doctoral studies in Sociology from Shiv Nadar University, Institution of Eminence, Greater Noida, Anirban's doctoral research focuses on the life and musical works of Raja Sir Sourindro Mohun Tagore (1840-1914) and the gradual emergence of Indian music on a global scale in the late nineteenth century. Some of his recent academic and musical awards include Fulbright-Nehru Doctoral Visiting Research Scholar at the University of North Carolina Charlotte, UNESCO-Sahapedia Fellowship (2017), Junior Research Fellowship (2015-'17), from the Ministry of Culture, Government of India, and Felix Scholarship for Masters Study in Ethnomusicology at School of Oriental and African Studies, London (2010).

Amanda Lalonde is an assistant professor of musicology at the University of Saskatchewan. Her research, which has been supported by grants from the Social Sciences and Humanities Research Council of Canada, focuses on early-nineteenth-century music and its interdisciplinary connections (as well as occasional ventures into early New York hip hop). She has published articles on aspects of the nineteenth-century musical uncanny in *Music and Letters* and *19th-Century Music*, on early hip hop flyers by the artist Buddy Esquire in *Popular Music*, and on the use of performance activities in music history classes in the *Journal of Music History Pedagogy*. She has also contributed chapters on Fanny Hensel's engagement with Waldromantik motifs to *The Songs of Fanny Hensel*, edited by Stephen Rodgers, and on the young Clara Wieck's reception as a prophetess figure to *Clara Schuman Studies*, edited by Joe Davies.

Ryan Ross teaches music history and appreciation courses at Mississippi State University. Prior to his appointment at MSU, he served for three academic years as an adjunct instructor of music at Millikin University in Decatur, Illinois. He holds a Bachelor of Music degree in piano performance from the University of Wisconsin at Oshkosh, as well as M.A. and Ph.D. degrees in musicology from the University of Wisconsin at Madison and the University of Illinois at Urbana-Champaign respectively.

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