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Notes on Article Contributors

Jos van der Zanden is an independent researcher in the field of Viennese Classicism working in The Netherlands, where he has published books on Beethoven, Schubert, and Mozart. In recent years he has contributed scholarly work on biographical aspects of Beethoven, such as his relationship with Christian Gottlob Neefe, Ferdinand Ries, Karl Amenda, Therese Malfatti and Carl Czerny, and on such works as the String Quartet Opus 18 No. 1 and the String Quintet Opus 104. In 2020 he completed his PhD at the University of Manchester. His book Beethoven and *Greco-Roman Antiquity* was published by Routledge in 2022 and was reviewed at length in *Music & Letters* and *Nineteenth Century Music Review*.

Asier Odriozola Otamendi is Basque Government Postdoctoral Programme researcher at the Universidad del País Vasco-Euskal Herriko Unibertsitatea since 2023. My doctoral investigation dealt with the relationship between Basque opera and Spanish musical nationalism between 1880 and 1920. My thesis, 'El vals de Amaya. Regionalismo, ópera vasca y música española (1879–1920)', published in 2022, received the XXI Orfeón Donostiarra-UPV/EHU Award for the best musical investigation. My research interests include the construction of collective identities through music, as well as the interplay between opera and political propaganda in the nineteenth and twentieth centuries. I have completed research stays at the Sorbonne Université and the École des hautes études en sciences sociales. Some of my academic output has been published in book chapters and academic journals, such as Nations and Nationalism and Music and Letters.

Nathan Dougherty is an Assistant Professor of Musicology and Director of the Collegium Musicum at the University of Oklahoma. His research focuses on late eighteenth- and early nineteenth-century French song and song cultures, with recent publications on debates around women's sexuality and expression in song and historical performance practices related to the romance. He is currently working on a monograph that explores the sentimental mode in the romance and how composers, poets, and performers harnessed it to comment on issues relating to race, gender, political exile, and animal rights and cognition. He also maintains an active career as a tenor, and has performed as a soloist and chamber singer with a number of American early music ensembles and chamber choirs, including Apollo's Fire, Les Délices, The Newberry Consort, The Thirteen, Atlanta Baroque, Oklahoma Baroque Orchestra, and Trobàr. He received his PhD in Historical Musicology with an emphasis in Historical Performance Practices from Case Western Reserve University in 2022.

Jamie Meyers-Riczu is a SSHRC Postdoctoral Fellow at Carleton University and an instructor in music history at Concordia University of Edmonton. She is also the English-language Reviews Editor for Intersections: Canadian Journal of Music. She obtained her PhD from the University of Alberta in 2021 with a dissertation that examined expressions of heroic masculinity in Franz Liszt's symphonic poems Tasso and Mazeppa. Jamie's research interests vary, from music-text relationships in nineteenth-century program music to local

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music histories. Jamie has presented her research at national and international conferences. In 2016, she received the MusCan/SOCAN award for best student paper for writings on Canadian music with her essay 'Nature and the Construction of National Identity in Jean Coulthard's The Pines of Emily Carr'. Jamie's two-year postdoctoral project, Selling Black Gold: Mediating Alberta's Petroculture, draws from the field of energy humanities to examine how audiovisual media—particularly those that incorporate music and sound—have participated in constructing, reflecting and critiquing Alberta's oil culture from 1946 to the present day.

Samuel Robles is a researcher at the Centro de Investigaciones Históricas, Antropológicas y Culturales AIP and a research associate at the Smithsonian Tropical Research Institute (STRI), both in Panama. His work focuses on cultural dialogue in Panamanian and Caribbean music. He has received grants from the National Science, Technology and Innovation Secretariat (SENACYT), for projects on traditional Panamanian drumming (2022–24) and on traditional violin repertoire and pedagogy (2024–26). His recent publications on Panamanian music for the violin include articles on Roque Cordero, the Azuero School and Narciso Garay. Robles is currently working on an forthcoming book on Panamanian drumming with Carlos Camacho, as well as research projects on Precolumbian bone and clay aerophones from Gran Coclé region (together with colleagues from El Caño Foundation and STRI), on nineteenth-century military music in Panama city and further work on the music of Cordero and Garay.

Dr Ross Chapman is Lecturer in Communication at Deakin University, Australia, and recently concluded his term as Editor of Context Journal of Music Research. A saxophonist, educator, and researcher, his award-winning PhD from the University of Melbourne examined the untold early history of the saxophone in Australia to World War II (2023), which also informed an article on the Sousa Band's 1911 Australasian tour published in Musicology Australia (2024). Ross' current research focuses on notions of cultural value and musical exchange, advancing Australian connections to international musical developments of the long nineteenth century and beyond.

Rebecca Schreiber is a musicologist based in Cincinnati, Ohio. She received her PhD from the University of Cincinnati College-Conservatory of Music (CCM) in 2023. Her research focuses include American music, programme music, nineteenth-century music, and music and gender. Rebecca has presented at several conferences in the US, including the national meetings of the American Musicological Society and the Society for American Music. Her work has been published in the Journal of the Society for American Music (spring 2022) and Oxford Bibliographies in Music. Rebecca has taught courses at CCM and Xavier University, and she also contributes programme notes to the Cincinnati Symphony Orchestra, creates digital content for the University of Cincinnati Press, and assists with special collections at the CCM music library.

Kirill Zikanov's research on nineteenth-century orchestral music has been published in the Journal of the Royal Musical Association, Music and Letters and 19th-Century Music.

Dr Mollie Carlyle is a maritime musicologist whose research spans historical musicology, ethnomusicology and critical heritage studies. She completed her PhD at the University of Aberdeen in 2024, where her dissertation examined the life and legacy of 'the last shantyman', Stan Hugill, and the cultural afterlives of maritime song traditions. Her work engages with global music history, the sonic legacies of slavery and colonialism, and the politics of authenticity in folk and vernacular musics. Her forthcoming monograph, From

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Ship to Screen: The Cultural Legacy of Sea Shanties (Palgrave Macmillan, 2026), traces the transformation of shanties from shipboard labour songs to global popular culture. Dr Carlyle's research is informed by interdisciplinary, decolonial and historically grounded approaches, and contributes to broader debates on music, memory and representation across transnational and postcolonial contexts.

Sven Ove Hansson is professor emeritus in philosophy at the Royal Institute of Technology, Stockholm. His philosophical research includes contributions to moral and political philosophy, the history of political philosophy, the philosophy of risk, the philosophy of science and technology, decision theory, and logic. He is editor-in-chief of the philosophical journal Theoria and past president of the Society for Philosophy and Technology. He has authored or edited 20 scholarly books and is the author of more than 400 philosophical papers in refereed international journals and books. He is also an amateur violinist and a board member of the Swedish Early Music Society.

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