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Lesley Wright is professor emerita of music at the University of Hawai'i at Manoa. She has written extensively on Bizet, Massenet, and Saint-Saëns, the posthumous reception history of Berlioz, and the musical institutions and press of nineteenth-century France. She has contributed to numerous multi-author volumes, scholarly journals, and important reference works, like *Die Musik in Geschichte und Gegenwart*, *Oxford Bibliographies Online* and *Dictionnaire de la musique en France au XIXe siècle*. She co-edited *Perspectives on the Performance of French Piano Music* (2014) and has also published editions of Bizet's music and correspondence, as well as an edition of reviews for the first performance of Bizet's *Carmen.* Dr. Wright serves on the International Steering Committee of *France: Musiques, Cultures, 1789-1918* and on the board for the series *L'Opéra français* (Bärenreiter). For the latter she is presently completing a critical edition of Massenet's *Werther*.

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Christopher Moore is Associate Professor of Musicology at the University of Ottawa where he teaches undergraduate and graduate courses in both English and French. His research specializes in music in France during the Third Republic. He is the co-editor (with Barbara Kelly and Philip Purvis respectively) of two books both published in 2018: *Music Criticism in France 1918-1939: Authority, Advocacy, Legacy* and *Music & Camp*. In 2012 he was the recipient of the Philip Brett Award administered by the LGBTQ study group of the American Musicological Society for an article on Francis Poulenc. Forthcoming articles concern the responses of French critics to interwar technology, critical reactions to interwar French *chanson*, and the expression of gender and sexuality in twentieth-century French opera.

Estelle Joubert is Associate Professor of Musicology at the Fountain School of Performing Arts, Dalhousie University. Her research interests include computational musicology, especially graph databases and network science, as well as music of the global early modern period, and eighteenth-century opera and political theory. She recently completed a monograph entitled *German Opera and the Politics of Sensation, 1750-1815* and, together with David R. M. Irving, she is co-editor of the Enlightenment volume of a 6-volume *Cultural History of Western Music* (Bloomsbury Press, 2021). Her current research includes a new project to develop a machine-learning model for sentiment analysis in German music criticism.

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