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Nineteenth-Century Music Review, 18 (2021), pp 355–357. © Cambridge University Press, 2021
doi:10.1017/S1479409821000380

Notes on Article Contributors

Douglas Macnicol is a PhD Candidate at The Australian National University (ANU). His thesis concerns the evolution of violin pedagogy in nineteenth-century France, and takes a broad cultural history approach to this specialised topic. In addition to a Bachelor of Arts (History and German Literature) and a Masters of Music from ANU, Douglas has a performance diploma in violin from Østlandets Musikkonservatorium in Oslo. He has worked in several orchestras in Norway and Australia and taught the violin for twenty years. He speaks fluent French, German and Norwegian.

David Ferris is an associate professor of music history at Rice University's Shepherd School of Music. He is the author of Schumann's Eichendorff Liederkreis and the Genre of the Romantic Cycle, published by Oxford University Press, and his work has appeared in the Journal of the American Musicological Society, the Journal of Musicology, Music Theory Spectrum, Music Analysis, and Music and Letters. He has also edited two volumes for the new complete edition of the music of Carl Philipp Emanuel Bach, as well as the Eichendorff Liederkreis for the new complete edition of Robert Schumann's music. His research interests include the lives and music of Clara and Robert Schumann, the songs of Schubert, and the musical legacy of C. P. E. Bach. His most recent project focuses on Billie Holiday's autobiography.

Michael Weinstein-Reiman is a PhD candidate in Music Theory at Columbia University, where he is completing a dissertation on the role of touch - conceptualized as action, sense, and metaphor - in French keyboard pedagogy from the eighteenth and nineteenth centuries. The recipient of several awards and grants, including a Georges Lurcy International Travel Fellowship, he has presented his research at conferences within the United States and internationally. His writing appears in Theory and Practice, the annual journal of the Music Theory Society of New York State, and American Music Review.

Matthew Franke is a Master Instructor in music history at Howard University in Washington, D.C. His work has appeared in *Notes*, *Indiana Theory Review*, *Teaching & Learning Inquiry*, and *Perspectives on Europe*, and in edited collections on Massenet and Bizet. His research chiefly focuses on connections between French and Italian opera in the late nineteenth century, with a particular emphasis on the music of Massenet and the Italian composers published by the Casa Sonzogno. He has presented papers at national meetings of the American Musicological Society, the Society for American Music, and the Biennial Conference on Nineteenth-Century Music.

Douglas MacMillan is an organologist, music historian, and recorder player. He is an independent researcher and lives in Guildford, U.K., and holds the degrees of DMus(RCM), DPhil(Oxon), and PhD(University of Surrey). Douglas' research interests lie in the recorder in the nineteenth century and the flageolet: taking the organology of the instruments as a background to his studies, he is interested in relating the structure and function of instruments to their repertoire and their

https://doi.org/10.1017/S1479409821000380 Published online by Cambridge University Press

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Steven Huebner's research focuses on French and Italian music of the nineteenth and twentieth centuries. His work covers a wide variety of methods and approaches, including studies in music sociology and politics, opera analysis and criticism, and reception history. He is the author of three books: *The Operas of Charles Gounod* (Clarendon, 1990), *French Opera at the Fin de Siècle: Wagnerism, Nationalism, and Style* (OUP, 1999), *Les Opéras de Verdi. Éléments d'un langage musico-dramatique* (Presses de l'Université de Montréal, 2017). An edited collection (with Federico Lazzaro), *Artistic Migration and Identity/Migration artistique et identité Paris, 1870–1940*, was published in 2020 by Peter Lang.

Mark J. McKone is the Towsley Professor of Biology and Research Supervisor of the Cowling Arboretum, Carleton College in Northfield, Minnesota, USA. Related publications include: Beck, J.J., M.J. McKone, and O.S. McMurtrey. 2016. Edge effects and avian community structure in a restored tallgrass prairie. Natural Areas Journal 36:328-333. Research interests include the colonization of grassland-specialist birds into restored prairie habitats, as well as the evolutionary ecology of plant-insect interactions in prairies. Dr. McKone has been interested in birds since he grew up in Cresco, Iowa, only 23 kilometers from Spillville.

David A. Beccue sings in VocalEssence Ensemble Singers, Minneapolis, Minnesota, USA. Dr. Beccue had musical training in piano, organ, and voice at Millikin University, Decatur, Illinois; Eastern Illinois University, Charleston, Illinois; and University of Missouri – Kansas City, Missouri, Conservatory of Music and Dance. His research interests include the history of German counterpoint and how it was used by non-German composers.

Richard Strauch is Professor of Music History and Conducting at Whitworth University in Spokane, WA. He received his BMus from the Wheaton (IL) College Conservatory of Music, and MMus, MMA, and DMA from the Yale University School of Music. Prior to joining the faculty at Whitworth, he taught at the Wheaton Conservatory and at Phillips University in Oklahoma. His present area of research focuses on John Sullivan Dwight's early music criticism and the development of concert life in antebellum America. Richard is also the conductor of the Whitworth Wind Symphony, and maintains a career as a professional trombonist in the Spokane Symphony Orchestra.

Dr. Anna McMichael has performed with many orchestras, including the Netherlands Chamber Orchestra, Amsterdam Sinfonietta, Royal Concertgebouw Orchestra, and with ensembles including the ASKO Ensemble, Schønberg Ensemble, Nieuw Ensemble, Ives Ensemble, and Ensemble MAE. She also played with the London Sinfonietta, and in Germany with Ensemble Modern and as guest leader of MusikFabrik. She has been guest concertmaster of Auckland

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Philharmonia, member of Australian World Orchestra and performs with early music ensembles such as Pinchgut Opera, Australian Haydn Ensemble, Australian Romantic and Classical Orchestra and is a member of Ironwood. McMichael has recorded 2 duo cds for the Tall Poppies label and a solo violin and electronics cd for the Dutch label, Unsounds. She has appeared at Mona Foma festival, Sydney's Vivid, Adelaide and Sydney Festivals and has been Co-Artistic Director of the annual Tyalgum Music Festival between 2014–2019.

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