Notes on Article Contributors

E. Douglas Bomberger is Professor of Musicology and Chair of Fine and Performing Arts at Elizabethtown College in Pennsylvania. He specializes in nineteenth-century music, with emphasis on transatlantic connections. His publications include *Brainard's Biographies of American Musicians* (Greenwood, 1999), *'A Tidal Wave of Encouragement': American composers' concerts in the Gilded Age* (Praeger, 2002) and *An Index to Music Published in The Etude Magazine, 1883–1957* (Scarecrow, 2004). He has published articles in *The Musical Quarterly*, *Notes*, *Journal of Musicological Research*, *Journal of the American Liszt Society*, *American Music* and *Fontes Artis Musicae*.

Peter Dayan is Professor of Word and Music Studies at the University of Edinburgh. He is the author of three books on French literature in the nineteenth century and *Music Writing Literature, from Sand via Debussy to Derrida* (Ashgate, 2006). Until recently, his research revolved around the way that the concept of music as an ideal was kept alive in the nineteenth century, both in literary discourse and in the writings of composers, through the reciprocal definition of literature as musical and of music as poetic. His current work on the poetry of Erik Satie will, he hopes, provide a bridge to a similar analysis of the idea of music in the first half of the twentieth century.

Rosemary Golding has recently completed her PhD in Music at Royal Holloway, University of London, where she held an Arts and Humanities Research Council (AHRC) studentship. Her research has focused on the social, academic and institutional context of music degrees, lectures and professors in Victorian universities. In addition to the history of music in education, Rosemary has research interests in the reception history and historiography of music.

Emma Sutton is Lecturer in English at the University of St Andrews. Her principal research interest is musical–literary relations in the *fin de siècle* and the early twentieth century. She is the author of *Aubrey Beardsley and British Wagnerism in the 1890s* (Oxford University Press, 2002), a contributor to Phyllis Weliver, ed., *The Figure of Music in Nineteenth-century British Poetry* (Ashgate, 2007) and the author of articles on the representation of music in the writing of Mark Twain, Virginia Woolf, Vernon Lee and others. At present, she is writing a monograph on Virginia Woolf and classical music, and editing Woolf's first novel, *The Voyage Out*, for Cambridge University Press's scholarly edition of Woolf's work.

Andrew H. Weaver is Assistant Professor of Music at The Catholic University of America and has also served on the faculties of Northwestern University and the University of Notre Dame. He received a PhD in Musicology from Yale University in 2002 with a dissertation on seventeenth-century sacred music, and his research interests also include the Romantic song cycle and the orchestral music of Richard Strauss. He has published articles in the *Journal of Musicology* and *Music & Letters*.

https://doi.org/10.1017/S1479409800003062 Published online by Cambridge University Press