Nineteenth-Century Music Review (2025), **22**, 338
doi:10.1017/S1479409825100852

CAMBRIDGE UNIVERSITY PRESS

Notes on Article Contributors

Dr **Bruno Bower** (FRSA, FHEA) is a musicologist and music editor with specialisms in Victorian print culture, nineteenth-century concert life, and operetta. His published work includes critical readings of nineteenth-century programme notes, Gilbert and Sullivan, and critical editions of music by Peter Gellhorn and Norman O'Neill. He was an editorial consultant on the AHRC-funded Music, Migration, and Mobility project at the Royal College of Music and on the OpenScore Lieder Corpus and String Quartet projects, funded by grants from the Eastman School of Music, University of Rochester. He currently teaches at the Guildhall School of Music and Drama, and runs adult courses in classical music and opera for Imperial College London and for a range of private institutions across London.

William Drummond studied at Durham University before completing a doctoral thesis entitled 'Arrangement, Listening, and the Music of Gérard Pesson' (2019) at the University of Oxford under the supervision of Daniel Grimley. He now works in the UK Civil Service.

Dr **Maria Razumovskaya** has an active profile as a pianist and researcher. She is professor of academic studies at the Guildhall School of Music & Drama, and previously also held the position of Director of Performance & Performance Studies at the University of Oxford where she is currently an Associate Professor. Her monograph *Heinrich Neuhaus: A Life Beyond Music* (New York: Boydell & Brewer, 2018) was awarded CHOICE Outstanding Academic Title. She has also written book chapters for Indiana University Press, and Palgrave MacMillan. Her recorded performances have been critically praised for their 'extraordinary mastery' (*American Record Guide*), and 'staggering passion and lyricism' (*Gramophone*).

Kate Bennett Wadsworth is a cellist and gambist devoted to historical performance of all periods, with a special research interest in 19th-century performance practices and in the connections between performance practice and musical meaning. In collaboration with Clive Brown and Neal Peres da Costa, she prepared annotated editions of the Brahms Cello Sonatas and co-authored *Performance Practices in Johannes Brahms' Chamber Music*, published by Bärenreiter in 2015. Her most recent project, "The Flexible Text", focused on the performance practices surrounding the Schumann Cello Concerto, including cellists' often surprising rewrites of the solo part, and was supported by an Early Career Fellowship by the Leverhulme Trust, leading to a critical edition of the concerto and an arrangement of the work for cello and string quartet (Bärenreiter, 2024) as well as a recording of her arrangement with the Consone Quartet (Deux-Elles, 2025). She supervises postgraduates in practice-led research at the Guildhall School of Music and Drama.

© The Author(s), 2025. Published by Cambridge University Press.

https://doi.org/10.1017/S1479409825100852 Published online by Cambridge University Press