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Karen Henson (*karen.henson@qc.cuny.edu*) is Associate Professor of Music at Queens College and The Graduate Center, City University of New York. She is a specialist in nineteenth-century opera, the author of *Opera Acts: Singers and Performance in the Late Nineteenth Century* (CUP, 2015) and the editor of *Technology and the Diva: Sopranos, Opera, and Media from Romanticism to the Digital Age* (CUP, 2016). For the academic year 2020–1 she is the Edward T. Cone Member in Music Studies at the Institute for Advanced Study in Princeton, where she is working on a book about opera and early sound recording.

Daniel March (*daniel.march@york.ac.uk*) lectures in the music department at the University of York, where his research focuses on analytical interpretations of music from the late twentieth and early twenty-first centuries. He has worked, for example, on the composers Steve Reich, Morton Feldman and Louis Andriessen, and his recent research includes analysis of music by Kaija Saariaho and articles on Gerald Barry. Current projects concentrate on composers who were at one time associated with various types of 'New Simplicity' in the 1960s, 1970s and 1980s.

Michelle Meinhart (*m.meinhart@trinitylaban.ac.uk*) is a lecturer at Trinity Laban Conservatoire in London and holds a Senior Fellowship of the UK Higher Education Academy. Her research focuses on sound, memory, narrative and trauma in nineteenth- and twentieth-century Britain, and her publications include the edited volume *A Great Divide? Music, Britain and the First World War* (forthcoming with Routledge) and articles in *Nineteenth-Century Review*, the *Journal of Musicological Research* and various edited collections. Her research has been funded by Fulbright, the National Endowment for the Humanities, the American Association of University Women and the Music and Letters Trust.

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Adrian Poole (*adrianpoole16@gmail.com*) first studied classical piano, guitar and bass guitar, and later double bass and Latin American percussion. Having followed a course on jazz and popular music at Goldsmiths, University of London, he progressed to an MA in Ethnomusicology at City University, London, and a Ph.D. in Cuban son and salsa at the Open University. Adrian currently works as a freelance musician, teacher and academic, specializing in jazz, Latin and popular music styles.

Alexander Robinson (*alex_robinson81@hotmail.com*) is a graduate of Oxford University, King's College London and the Paris-Sorbonne University, where he completed a doctoral thesis in 2015 on music at the court of Henri IV (1589–1610). His publications include articles in *Musica disciplina* and *French History*, a chapter in *Music and Power in the Baroque Era*, edited by Rudolf Rasch (Brepols, 2018), and a review article and other shorter pieces in *Early Music.* As an independent scholar, he has taught at King's College London and the universities of Cambridge and Surrey.

Nicholas Temperley (1932–2020) was born and educated in England, and held a Ph.D. from Cambridge University. He specialized in eighteenth- and nineteenth-century music, and in English church music of all periods. He wrote *The Music of the English Parish Church* (CUP, 1979) and the *Hymn Tune Index* (4 vols., OUP, 1998, and online), and jointly edited with Beth Quitslund *The Whole Book of Psalms: A Critical Edition* (Arizona Center for Medieval and Renaissance Studies, 2018).

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