

Contributors to This Issue

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NICHOLAS CHONG is Assistant Professor of Musicology at the Mason Gross School of the Arts, Rutgers University. He previously served as TOMS Core Faculty Fellow at Columbia University, teaching political philosophy, intellectual history, and social thought in Columbia's undergraduate Core Curriculum. He is currently working on a book project on the influence of Catholic ideas on Beethoven's religious music.

SAMANTHA EGE is the Lord Crewe Junior Research Fellow in Music at Lincoln College, University of Oxford. She received a Newberry Library Short-Term Residential Fellowship (2019) and the Society for American Music's Eileen Southern Fellowship (2019) for her work on women composers in interwar Chicago. Her research addresses Florence B. Price's professional network, and she has recently released the album *Fantasia nègre: The Piano Music of Florence Price* (Lorelt, 2021).

JULIET HESS is Associate Professor of Music Education at Michigan State University, having previously taught public school music in Toronto. Her book *Music Education for Social Change: Constructing an Activist Music Education* (Routledge, 2019) explores activism, critical pedagogy, and music education. Her research interests include anti-oppression education, trauma-informed pedagogy, musical activism, and ethics in world music study.

ALEXANDRA KIEFFER is Assistant Professor of Musicology at Rice University. Her book *Debussy's Critics: Sound, Affect, and the Experience of Modernism* (Oxford University Press, 2019) explores ideas about musical listening in early twentieth-century Debussy reception in the context of emerging scientific discourses about psychology and sensory perception. Her current research interests include nineteenth-century cultures of aurality, especially in France, and social-scientific theories of music and sacred experience in the first half of the twentieth century.

SARAH ANN LONG is Associate Professor of Musicology at Michigan State University. Her research focuses on late medieval and early modern liturgical practices in northern France and the Low Countries, with an emphasis on confraternity devotions and music making in urban environments. She is the author of *Music, Liturgy, and Confraternity Devotions in Paris and Tournai, 1300–1550* (University of Rochester

Press, 2021) and coauthor of *Antiphonaria: Catalogue of Notated Office Manuscripts Preserved in Flanders (c.1100–c.1800)* (Brepols, 2015).

JESSICA GABRIEL PERITZ is Assistant Professor in the Department of Music at Yale University. She is a cultural historian of music, literature, and philosophy in the long eighteenth century. Her first book, *The Lyric Myth of Voice: Civilizing Song in Enlightenment Italy*, is forthcoming from the University of California Press. Her scholarship has received numerous awards, including the Paul A. Pisk Prize from the American Musicological Society and the Rome Prize from the American Academy in Rome.

MICHAEL C. TUSA is Professor of Music at the University of Texas at Austin. He studies nineteenth-century German opera and the music of Beethoven, recent work focusing on the origins of Beethoven's so-called "new path." He is a former Review Editor of this **Journal** and a past Secretary of the American Musicological Society.

LAURA ZATTRA teaches the history of electroacoustic music and the history of sound design at the conservatories of Bologna, Castelfranco, and Rovigo. She is Coeditor-in-Chief of the journal *Musica/Tecnologia* and the author of www.teresarampazzi.it. Her mixed research method incorporates philology, oral history, and ethnography and has been supported by the French CNRS and the Labex CAP (Paris 1). Recent coauthored books include *La notazione della musica elettroacustica* (FUP, 2019) and *Live Electronic Music: Composition, Performance, Study* (Routledge, 2018).